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NOTES ON THE AMARAVATI STUPA

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By
Dr. JAS BURGESS



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ERRATA.

- Page 6, line 4. For *Vāṇiyasa* read *Vāṇiyasa*.
 " 4, line 5. For *hāriyasa* read *hāriyasa*.
 " 8. Slab No. 3B. Inscription. For *antukdya* read *antukdya*.
 " 12. Slab No. 11B. Inscription. For *ujakdya* read *ujakdya*.
 " 22. Slab No. " 43." For " 43 " read " 43B "
 Id. Slab No. 88, line 3 of Inscription. For *anhatukdya* read *anhatukdya*.
 Id. Do. line 4 of Inscription. For *anhatukdya* read *anhatukdya*.
 Page 25. Slab No. 114, line 2 from bottom. For *anhatukdya* read *anhatukdya*.
 " 37, line 2 from top. For *dharmachaka* read *dharmachaka*.
 " 35. Slab No. 174, line 1 of Inscription. For *api* read *api*.
 " 43. Slab No. 74B, line 1. For " part " read " 23 letters "
 Id. Do. Inscription. For " 22 " read " etc. "
 Page 44. Slab No. 217. Inscription. For *stamukdya* read *stamukdya*, or perhaps *antukdya*.
 " 47. Slab No. 249, line 2. For " begins " read " reads. "
 Page 49. No. 88B, line 1. Before " 142 " insert " No. "

AMĀRAVATĪ STŪPA.

THE recent history of the excavations at the Amāravatī Tōpe may be summed up in a few sentences. In 1876 Mr. Robert Sewell, M.A.S., then at Berhampore, obtained a grant of Rs. 1,000 to make excavations at Amāravatī, Undavalli, &c., and began work at the Tōpe in May 1877, which he appears to have carried on with great care and judgment, and in his Report he very correctly states that "The object to be aimed at by any person engaged in excavating these marbles should, I think, be to fix so conclusively the position of each separate stone as it lay embedded in the soil at Amāravatī, that, whether they are transported to Madras or to London, or remain exposed where they fell, those interested in the subject and possessing the requisite scientific knowledge may be able to reconstruct the original monument, at least so far as the present position of the remains may enable them to do so. The removal of some stones, by one not possessing the requisite knowledge of the scientific importance attaching to the position in which it was found, may possibly destroy for ever all chance of determining some valuable or interesting question at present doubtful."

This, if not the only point to be attended to, was a most important one, and had it been carefully kept in view, much that is now for ever lost might have been preserved. Mr. Sewell went home on sick leave in 1879.

His Grace the Duke of Buckingham and Chandos paid a visit to the place, and on 1st February 1880, without waiting for the sanction of the expense by the Government of India, the Collector was "directed to complete at once the excavation of the Amāravatī Tōpe," and "authorized to expend on the work a sum of Rs. 1,000." "The Collector himself" was further ordered to "give his attention to the work, which he will be enabled to do when taking the Jannabandi of the taluk." He was promised the assistance of a Public Works Engineer Officer, but such assistance was never sent, and he had the whole of the work, besides his numerous official duties, to attend to himself. A native was afterwards sent up to make a survey, and he made a plan which can only be interpreted on the spot and is inaccurate in important details. He also painted numbers on the stones with pitch and with no regard to inscription or carving.

The application for the Rs. 1,000 was sent to the Government of India on 24th February, when the work was nearly finished, and the reply was that it was "undesirable to make any further grant for Amāravatī while the larger question of an Archaeological Survey is still pending," when "the most convenient arrangement will be to place the work at Amāravatī under the superintendence of the officer appointed to conduct the general survey." This was, however, too late as was also Lord Harrington's despatch, in which it was pointedly remarked that "Nothing is said in the Proceedings referred to of the Collector of the Krishna's special qualifications as an archaeologist for undertaking these excavations. It is obvious that even inconspicuous fragments of sculptured stones, which would seem of little consequence to any one not especially acquainted with the traditions and art of Buddhism in India, might be really of the utmost importance to an expert observer, as affording indications of the history and meaning of this deeply-interesting monument of antiquity, which is unequalled for the delicacy of its details by any of the remains of Indian architectural art. Equally necessary would be the scrupulous preservation of any coins and samples of jewelry and other similar relics which may possibly be found at the Tōpe when it is thoroughly explored."

"I am therefore under some anxiety to hear further from your Excellency as to the steps taken for the proper excavation and conservation of the Amāravatī Tōpe. If these operations are not already completed, it should be borne in mind that the work of the examination and survey of an ancient monument of such unique value should be entrusted only to some competent archaeologist and scholar, with such engineering assistance as you can most conveniently place at his disposal. When an accurate record has been furnished of the result of the excavations you have ordered, it will then be necessary to determine what further steps should be taken for the preservation of those sculptures, which have excited a keen interest in Europe."

AMARAVATI STUPA

Before this had been passed the unfortunate order had been carried out and the excavations completed at once. His Grace the Governor reported that "the whole area had been cleared of earth," and of any traces that may have existed of the stupa above the original level of the foundations.

It must be added, however, that it now appears that this once splendid monument had been destroyed perhaps more than once before, and many of the beautiful slabs must have been used even within the last 65 years to burn into lime or to repair miserable Svami temples and similar buildings.

The recent excavations have converted the site of the stupa into a large pit, roughly circular, about 75 yards in diameter, but with extensions outside the circumference at the four cardinal points which render the area somewhat of a square with very irregular sides. The removal of all the central portion of the *débris* of the stupa has ever destroyed the chances of getting any idea of its size or structural arrangements, but this was probably effected in the end of the last century. The stones were numbered from the south round by west and north, but many of them have been omitted in this enumeration, for what reason is hard to say. The numbers have been put on with tar and are daubed over prominent parts of the stones, sometimes across inscriptions, rendering it impossible to get a *fac-simile* owing to the thickness of the pitch, and sometimes over delicate carving, and so effectually preventing the possibility of taking a clear photograph.

The sides of the pit laid bare by the excavations present certain points that may be noted. The heights or depths of the cutting are very various in different parts, partly owing to the outturn of earth on the occasions of the different excavations having been laid up on one side or another.

Opposite to the south entrance the excavation has been carried back some way, and there we find first a stratum, consisting apparently of bricks embedded in a compact layer of clay and gravel with pieces of black pottery intermixed. Over this is a layer of 18 inches to 2 feet of broken bricks thrown together in the utmost confusion, as if washed down by a flood; over this again is a layer, varying from 4 inches to 18 inches of *kankar*, on the surface of which is a thin layer of marble chips. Evidently at this early period this indicates the stupa was either reconstructed, or, more probably, many of the marbles were utilized for other purposes. Over this is another deposit of reddish earth 8 or 10 inches deep, and then a thin layer of fragments of bricks again, the *débris* of ruined houses. This is capped at this point of the circle by a thick bed of earth with yellowish calcareous gravel or *kankar* in it.

Immediately to the west of the south entrance the stratum of broken bricks disappears, but reappears again behind the stone No. 44 (Plate I). The upper and thinner stratum also disappears, but the section presents three distinct strata—first a very compact one under the lower bricks; secondly, a redder and softer one containing occasional chips of marble above; and, thirdly, the upper one of varying thickness and containing small fragments of brick, stone, &c., which comes above the upper bricks at the gateway.

Behind Nos. 17 to 27 the marble chips sink down from the end of the layer of bricks and continue at a lower level to No. 40, and then slightly ascend again among fragments of brick. From Nos. 40 to 70 the number of discs from the rail, all with curvilinear plain backs, shows that a great destruction must have taken place here at one time, when all these smaller stones were thrown aside and the uprights which they connected carried off.

Behind No. 60 the layer of bricks thrown down anyhow commences again and gains a maximum depth of about 4½ feet near No. 80. Immediately beyond this is a layer of about 3 feet thick, also of brick pounded to pieces, and above it are some fragments of marble embedded in the bank.

Behind No. 83 the depth of the excavation again shows us the earliest stratum of bricks below, embedded in a firm clay overlaid by about 15 inches of dark reddish mould and 4 inches of gravelly soil, on which stands the foundation of a building, with plaster still adhering to the fourth, fifth, and sixth layers of bricks. Above is brick broken into small pieces and earth.

Behind the brick foundation at the west gate the bank presents only a deep layer of fine earth overlaid by others containing much of the gravelly *kankar* found everywhere hereabouts. At this point there seems to have been a brick *dagaba*, of which only a fragment is left. It has been built of very large bricks.

Opposite No. 115 more pounded brick appears in the cutting. No. 117 lies against a small *dagaba* built of small bricks, from which I obtained a small *chatti* (broken however) and a quantity of calcined bones. The foundation of a still smaller brick *dagaba* is found behind stone No. 19, but it had been dug out during the late excavations and the *chatti* sent to the Madras Museum.

Behind No. 120 the close firm soil, apparently stratified, looks as if laid down by some great flood. Over it is broken bricks intermixed with nodules of *kankar* or lime; and 5 feet higher is a thin layer of bricks, which becomes deeper behind No. 141.

Behind Nos. 145 to 150 there has evidently been much brick building at different dates. At Nos.

147 to 150 the lower part of the excavation still shows bricks in layers, and the end of a wall crops out to the right of No. 167.

Opposite the north gate bricks appear low down in the cutting embedded in fine earth.

Behind No. 178, about 3 feet up, there is an old surface line with marble chips on it, then a thick layer of tumbled bricks, which continues round to nearly opposite No. 180, capped by a wavy surface line, above which is another layer of earth, then bricks again. Opposite Nos. 180 to 186 the lowest stratum of fine soft earth is well defined; then comes a thin old surface layer of firmer consistency, on which are seen chips of marble, and then a deep layer, chiefly of broken brick; but behind No. 182, above this, are more marble chips, surmounted by a deep layer of earth with brick in it.

Opposite No. 202 the lower brick layer ascends and lies below it a bed of bannan. Just behind No. 206 a deep cutting has been made at no very distant date down to the level of the bottom of the pit, and marble chips, pottery and brick are distributed through nearly the whole depth. This may have extended for about 6 yards, and beyond it at least three different layers of brick, separated by others of earth, are marked. Behind No. 207 marble chips appear low in the strata and run on to No. 230; where the fall of the upper part of the embankment hides them. Considerably above them is an old surface line very straight which runs on to the south gate; above it is earth of varying depth from 2 or 3 inches to 2 feet; then broken brick; then a foot or two of earth again, and then bricks with 3 or 4 feet of earth still above them. This lower surface line looks like the result of a great flood, which possibly first destroyed, or at least greatly injured, the stupa, and possibly drowned many of its priests and worshippers and led to its first falling into rapid decay.

After some violent destruction the stupa seems to have been reconstructed in a rough way. The outer rail was then supported by broken pillars, images, &c. thrown in at the back of the base, and between it and a circle of dark slate slabs set on edge at about 18 inches outside the base.

At the same or a still later date the front of the base, both of the inner and outer rail, were protected by a low breastwork of brick and plaster. It was perhaps also at the same date that the brick buildings on the platform were constructed and the images of Buddha defaced. If so, the use of lime may mark a comparatively late date.

DETAILED DESCRIPTION OF THE STONES.

As already remarked, the stones are not all numbered, nor are they all marked on the plan. To avoid further confusion the numbers on the stones are here followed, and a second series, marked B, is interspersed to designate others requiring notice.

No. 1.

No. 1, opposite the south entrance, is evidently not *in situ*. It is a slab 2 feet 7 inches broad, 3 feet high by 7 inches thick, curved on one side with a flower vase; the upper part, however, is broken off, and what is left is broken across a little below the middle. Slabs of this sort are numerous, and several of them, like this, want the marginal fillet on one side: this one wants the left border.

Nos. 22, 80, 104, 117, 129 and 130, 211, 232, 237 and 252 are slabs of the same description.

No. 2.

This is one of the cross-bars of the rail, with a circular disc 2 feet 2½ inches in diameter, the central prominence of which, as in the majority of cases, has been broken off. The back is curved and the slab set on end: it measures about 2 feet 9 inches in length, 2 feet 5 inches broad, and in the centre 7½ inches thick. It is one of the plainer patterns, carved with three circles of leaves round the centre, the first and third having a fillet of beads round them. The stone is cracked and slightly damaged along one edge.

No. 3.

At the left side of the south entrance is a portion of a pillar about 3 feet 3 inches in height, 1 foot 1½ inches broad, and 11 inches thick. It appears to have been dug out and replaced, but not precisely

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in the position in which it was found. On the base of it (north side) is a well-cut inscription in four lines, in characters of about the first century B.C. (see Plate II, No. 1). It has been read and translated by Dr. Hultzsch of Vienna, thus:—

*Siddhān Pāṇḍita Kapaṇa sa.
Māyāsa napaṭakasa anātha-
takaṇa samutthāna dāṭṭhāyā-
ka chetipagabbhā anāthānā dāṇaṇa*

Translation.—Success! A *Chetipagabbha* containing a relic (donated) on the southern side, the gift of the merchant Kapaṇa, together with his wife, with his son, with his daughters, with his grandsons.

Above this in *śaṣṭha* is a *dāgaba* 23 inches high inclusive of the numerous *chāṭra* that spring like lotuses out of the capital. On the left side of the dome is a circle or star which was surmounted by some small figure (perhaps a lion), and on the right was some other figure, now broken off. (Compare the *dāgaba* in the *Gantamipattana* cave at Nāsik, *Cave Temples*, pl. xxi, fig. 2.) Above is a narrow belt 2 inches broad with a sun and flower ornament; and on this stands a semi-circular ornament, or a sort of half boss, over which the corners of the pillar have been chamfered off. (Plate VIII.)

On the right (west) side is a pipal tree 16 inches high, rising out of a raised enclosure or pedestal which stands on two feet of flower-vase pattern, and between which are the *śaṣṭhāpāda* or Buddha's foot-prints. Above the tree is the narrow flower band and over it the half boss. (Plate IX.)

On the south face is a *chāṭra* covered by a dome, and inside it is seen a *dāgaba* on a square base and surmounted by an umbrella. The whole is represented in bad perspective, but the sculpture is interesting as a rude picture of what was probably common in the early centuries of our era,—a *dāgaba* enclosed under a pillared dome or small temple with sufficient area round the central altar for circumambulation by the village Buddhists. The upper part of this side has been finished as the others, but is more injured. (Plate IX.)

On the remaining (east) side is the *Dharmastotra*, standing on a pedestal similar to that below the tree, also with the *pāda* below it, and on a base in the middle is a curvilinear *Śaṣṭhā*. On each side of the base of the wheel springs a rose or other flower, above which are two small circular medallions, and above the wheel, on each side, is another somewhat larger rosette with eight petals. All the carving on this pillar is in low relief and of more archaic type than the majority of the sculptures. (Plate VIII.)

No. 13 (in two pieces).

This lies just to the west of No. 3 and is a broken fragment of coping (extreme dimensions 2 feet 10 inches by 1 foot 8 inches by 6 inches), but sculptured in a style that well deserves remark. Unfortunately the central figures, and indeed by far the larger part of the scene, have been ruthlessly destroyed. Built in with other broken fragments beside No. 4, I found another nearly as large portion forming the lower part of this. What is left on the two fragments consists of part of a building or gateway in the left corner and seven heads in the upper fragment with parts of two or three others. The bodies of three in front and two other figures appear in the second or lower piece. They are sculptured with a minuteness and detail that at once suggests that they are portraits. The lowest, to the left, is that of a young female with a pleasant face and pendant ear-lobs borne down by heavy ear jewels. She wears a full robe down to her ankles and is bringing in some vessel in her arms. The hair is parted in the middle with a central lock drawn back. The next figure to the right has the right hand laid across the breast, supporting some object on the forearm and with a very heavy bracelet; the ears are pendant with a heavy ring in each; a sort of turban encircles the head and two thick necklaces encompass the neck. Behind him is a third figure bearing a dish or present in his or her left hand, the hair enclosed in a sort of net or cap. In front of both these is another figure with full robe to the ankles, bearing some long and heavy object on the left shoulder. The next figure, above and to the right of the third, wears a turban or head-dress similar to the second, falling down over his right ear. He has also pendant ear-lobes with heavy rings in them. In front of him is a fifth and evidently more important male personage, with enormous appendages dragging down his ears and several necklaces across his breast, while a large knob is placed on the front of his turban. He looks down to his proper left at something now broken away. To the right of this, above, is the figure of some old person with the wrinkles of age strongly marked on the now injured face;

the body seems to be clothed in a full robe, the right hand lying over his waist. The head is encompassed in folds of cloth, one fold passing under the chin. In front of the left shoulder of this figure another head with a high prominence on the turban appears, but the features are destroyed. He is seated just in front of the tall male figure, at whose feet is a figure with a full *dhogya* about his loins, lifting up his hands apparently to the seated figure. To the right was another seated on a cushion with his back to the spectator. The next figure at the top of the panel, to the right, is clad in a tunic, and apparently carries some object before him like the second. In front of his left arm is a *stupa*, held probably by the next figure, whose face, &c., has been quite destroyed.

No. 4.

Between Nos. 3 and 4 was a sort of wall made of rough lumps of marble and earth piled together, anyhow, about 14 inches thick. This I removed and found several fine fragments in it, among others, part of Nos. 1B and 51B. In front of the south edge of No. 4 stand fragments of what appear to have been two pillars, very much injured since the recent excavation. Each measures 1 foot 2 inches by 10 inches, and they are $4\frac{1}{2}$ inches apart, standing face to face. No sculpture is left on either.

The back of No. 4 has been split off long ago, and only part of a line of animals is left on the inner side of what has been the first upright of the outer rail. It is 2 feet 10 inches broad and 1 foot thick, and curved on the south edge. On the back, above a fillet carved with animals, is about two-thirds of an elaborately carved disc. A chip or flaw in the stone, however, has led the workman to slope it off at the left side to fully half the height. Above the base the corners have been filled in with rich floral designs, and the next section is divided into three shallow flutes, in which were perhaps *ganas*, but in excavating, or since, the upper portion has been pounded to atoms.

No. 5.

The next stone is also as nearly as possible *in situ*. It is the lowest bar of the rail, 3 feet 9 inches long, 3 feet broad, and 1 foot thick, with a base on the outer side 2 feet $11\frac{1}{2}$ inches in diameter, having several flaws in it. The inner side has a still richer disc on it, but has been much injured at the top by the excavators, or since.

No. 6.

It is a fragment of an upright, also *in situ*. It is 2 feet $6\frac{1}{2}$ inches broad, but the inner side has been split off and destroyed, only a portion of the line of animals (see Plate XVIb) being left. On the back the bar of the return rail fits into it, and the remainder is curved with a circular pattern and lanes of flowers below. The north edge has also been carved with a circular disc at the bottom.

No. 7.

This is the first disc of the return of the rail facing north and south, and is still *in situ*. The base is 3 feet in diameter and 1 foot 2 inches thick, and has been beautifully carved, but, like the others, has been marvellously pounded before and since the recent excavations. The outside disc is also well carved, the outer circle of leaves sloping back. Of the upright that extended to the corner only a few inches is left in the ground; the rest is broken to atoms.

Nearly the same is the case with the upright (wrongly marked No. 7 on the plan) that abutted against the face of it and formed the first in the next return of the wall leading into the great circle. The fragment that remains of it shows that it was an exceptionally fine one. The lowest band has three mythological animals of the *amata* and *devadila* type between two *madaras*. In the central medallion of the half disc is a five-headed *edga*, and the outer circle consisted of a vine (or other creeper) pattern growing out of vases at each side (see plate).

No. 8.

Behind the stone to the west of No. 7 lies a thin pillar 1 foot $4\frac{1}{2}$ inches by $9\frac{1}{2}$ inches, and about 4 feet 2 inches high; it has had the usual semi-circular ornament above and below on all sides, with the edges chamfered off between. The semi-circles are only 11 inches apart, and the pillar was originally probably

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not very much larger than it still is. On the one side of it is an inscription in 104 lines, letters small and much injured (see Plate II, No. 3). It commenced:—

Siddha Nava Bhagavata, &c.

No. 11.

This stands between No. 3 and 11B, and is probably not far from where it was found, though at what level is uncertain. It is the corner of a piece of coping, badly broken at the left end; is 8 feet 3 inches long at the top, but much less below, 2 feet 7½ inches high, and 8 inches thick, having apparently been split, possibly off No. 11B.

It is carved with a large *gana* at the right end, with a gruesome face, holding the end of the large roll that winds up and down along all these coping stones, as if he were pulling it all out of his mouth. On the lower right foot in front of him is a medallion with a double border enclosing a *digaha* with a worshipping on each side of it. Above this is a throne with cushions, from the back of which rises a short pillar surmounted by the *dharmacakra*, or 'Wheel of the Law,' and also with a worshipping on each side. The upward turn of the roll is supported by a human figure with large heavy rings in his ears and a large turban with the prominence in front so frequent in figures of the Andhra period. In the next space, above the roll, has been probably a *digaha*, — the *anukula* and a worshipping being left. Below the whole is a border of *ka. ca.*

No. 2B.

This stone, lying partly behind No. 10 (it is wrongly marked No. 9 on the plan), is another piece of coping, and must have been at a corner. It is not cut in such relief as the last, but with remarkable detail, though much mutilated. Its extreme length is 5 feet 9 inches, 2 feet 2 inches high, and 7½ inches thick, being also split. The end has been carved with some sort of winged lion. The right end begins with a large *makara*, from the mouth of which a female, with three very heavy eakles, unusually large breasts and eyes, striped diadem, and a star or rosette on her forehead, is pulling out the long roll which fills the arm. The space over the first head is filled with a *swastika* much in the style of those at the tops and bottoms of pillars. The upward bend is supported by a *gana*, with large features, moustache, wrinkled brow, and a close fitting cap with two tails sticking out of it; his head is turned clear over his shoulder. There is a band of rosettes below, and a leaf-and-bell flower pattern above. On the rounded top is part of an inscription: the left-hand portion is broken away and what is left reads:—

... [so *śata*] *śatāyānāṁ pūjāṁ dātā*

Dr. Halilovitch reads this as, "An *Udāhita* (?) the gift of . . . [with her daughters] with her grandsons." (See Plate II, No. 3.)

Behind Nos. 10 and 11 lies the other half of the last, but it is quite plain on the back.

No. 10.

We now return to the stones *in situ* on the left side of the entrance court. Next to the fragment at the base of an upright already described is a disc of the rail, which, like all the neighbouring stones here, has suffered severely by pounding with stones since the excavation. It is 2 feet 10½ inches in diameter by 1 foot 4½ inches thick, with a double row of leaves round the outer border. At the bottom of the area are a number of water plants and three birds. In the centre sits a Buddha on a throne, his knees at the ends of the seat and his feet on a stool. The representation is unusually awkward. On his right sits a *Naga*, his feet on stone rich footstool and his hands raised in worship. On the other side is his *gana* in a similar attitude, while behind the *Naga* is another *Naga* squatting and worshipping. Behind her is a bird, and behind the throne and to the left of it are four people, one of them at least a male. To the right, behind the first *Naga*, is a standing female, perhaps a *chauci*-bearer, and between her and Buddha's head are three other heads; behind her also is another standing female. These two females are dressed exactly as the figures on the screen walls at Kārti and Kāmbari. The upper part of the area

† This end, elsewhere split vertically, makes a coping stone.

is very much destroyed, almost all the figures being split off. It evidently represented a scene in the clouds, with the *Devas* (and, perhaps, a horse among them) all listening to the Buddha's teaching.

The back of the stone is a carved disc.

No. 11.

This is the base of the next pillar in the rail, and it has suffered above like the rest. The stone, however, was partially decayed. It is 2 feet 10½ inches wide by 13 inches thick, probably split to the bottom, and has two-thirds of a disc over a string of animals on the inner side, and the greater part of a similar carving in better preservation on the back. (See Plate XVII.)

No. 12.

This is another disc; the upper half of the inner side entirely gone. What remains shows four people, with the high Andhra turbans, sitting on richly carved stools, and a fifth behind to the left, while the leg of a sixth figure higher up to the right comes down over the seat and touches the head of one of the figures below. This has been separated from another scene on the right by a pillar. Apparently it contained a rider on horseback with two little figures below. The rest is entirely destroyed.

The back of the slab has a well carved disc.

No. 13.

This is one of a large number of discs set down on end and out of position. It is 3 feet 10 inches in diameter and 13 inches thick, well carved on one side, but a part of the back split off.

No. 3B.

Just in front of this lies a fragment of what must have been an elaborate carving of a pipal or *bohi* tree, with an umbrella over it and attendants.

No. 14.

This beautiful disc has fortunately escaped much damage, except to the flanges and back. It had been lying with the face down and so has been preserved. It is almost impossible to describe the scene. A platter bearing a bowl is held up by a circle of fourteen dancing figures, and round these dance in frantic style two other concentric circles containing 33 or 34 figures, of which about a third only, and those in the upper part of the area, are females, some of them bearing what may be presents. The head dresses vary, but the Andhra style with the high knob in front predominates. A similar scene is figured from a drawing in Mr. Fergusson's *Tree and Serpent Worship*, plate lxxiii, fig. 2, and a portion of another on plate lxxv.

No. 4B.

Just in front of this I found a large fragment of a coping stone, 2 feet 9 inches by 2 feet 3 inches, lying on its face.

On the left are three figures in the dress of *Bhikkhus* coming in at a gate. Outside it is a very tall figure, seizing with his left hand a man on the neck of an elephant which has gone down on his hind knees; the tall man has his left foot on its shoulder, while with his right hand he holds a club or sword. Between him and the gate are other two men. Over his head a figure kneels to the *Buddhapada* with the pillar of flame springing from them, surmounted by the *trishula*; behind is another figure, and over the gate is a second warrior with his sword about to strike either the flaming pillar or its worshipper. To the right of the pillar is a tall female.

Behind No. 14 or rather No. 19 is the base of a small brick dagaba about 3 feet in diameter; the relicasket consisting of a *chatti* found in it, was sent to Madras by the Collector two years ago.

No. 15.

This is a round disc, the purpose of which is not apparent. It is 10 inches thick, 2 feet 11 inches diameter at the back, which is quite flat, and 2 feet 9 inches in front; and as it never seems to have had any flange it may have formed a finial.

No. 16.

This is a fragment 2 feet 9 inches by 1 foot 7 inches, and 5 inches thick, carved with three *trifolia* symbols (one of them broken). There are still iron pins in the centres of the two that are entire. Below is a wavy fluid border.

No. 17.

This is a disc richly carved and set down on end; the back is much injured. It is 2 feet 9½ inches in diameter.

No. 18.

This stands near the corner where the outer rail returned into the circle, and is carved with two *trifolia* having iron pins in their centres. It is only a fragment, 1 foot 9 inches high by 1 foot 10 inches broad, and about 5 inches thick, with rough back.

No. 19.

This has been a very fine disc *in situ*, but much pounded and injured during or since excavating.

No. 20.

The base of a pillar smashed similarly to so many others. In this case it would appear that the pillar was tolerably entire before the recent excavations; for beside it lies a fragment of the edge 2 feet 6 inches in length, carrying it up from the level of the top of the lower semi-circle to near the middle of the central one, with four human figures on the 6 inches of the face which it preserves.

Nos. 5B and 6B.

Are two fragments, one 3 feet 3 inches long, by about 8 inches broad, and the other a corner 1 foot long, forming the bottom of a thin slab, with numerous figures, of which we have only portions left.

No. 21.

This again is a fine disc *in situ* between Nos. 20 and 24. It has been pounded with stones which have been brought down on it with no tender hand, cutting off also the upper corners of the flange, the places where inscriptions are frequently to be found. The back is perfect.

No. 22.

A fragment of a flower vase 4 feet 11 inches in height and 1 foot 9 inches at broadest. It has had no margin at the left side, but an inscription at the bottom in two lines of which only a fragment is left—

(S) *Māra Māyaddanaputana maranaputa* . . .
 . . . *paṭhā* *am nānā (to ?)*

No. 23.

A disc lying buried in the ground behind No. 24 (possibly like No. 16).

No. 24.

A large fragment of a pillar 3 feet 1½ inches broad and standing about 5 feet 9 inches out of the ground. It has been savagely hammered atop and down the edges, and is broken across the middle. The lowest portion of the carving is a band of animals; on the left a *satara* gaping after a sort of lion with horns; and on the right a similar *satara* pursuing a tiger; in the centre is a flower; and the interspaces are carved with leaves. Above this is fully half a circle carved in concentric circles of leaves like the disc. The corners over this are filled with foliage to the line of the top of the circle, and the space between this line and the bottom of the text medallion is divided into three panels filled with

human figures. The left one has been badly damaged since the recent excavations. In the right of it is a door at which stands a child, while a woman is rushing excitedly in, looking back at something now broken away. Just behind her is another with her back to the spectator and her hand raised to her face. In front, to the left, a woman lies or has fallen, but partly rests against another who sits on her knees. Behind these has been a fourth with her back to the spectator. Above is left the head and arm of a figure, perhaps flying, who seems to be threatening those below.

In the central compartment are a dozen figures, the central one a tall male stretching up his left hand to the top of the panel, while in his right, held off from his side, he has a short sword pointing downwards. All the others seem to be females and children in a state of the greatest alarm at this threatening figure. In the lower right corner is a child on whose head the mother, stooping on one knee, lays her right hand, while she looks back at the threatening man. Against her back falls a younger woman; against her a third, who leans her hand on the shoulder of the first. Above the man's outstretched arm is a face—bent to one side as if in pain or grief. On the other side, behind the sword, is a child on its mother's knee, who crouches in the corner. Beyond his arm is another mother rushing off with her child, and behind her are two other females. In the upper corners of the panel are two pear (or balloon) shaped trees. The stories in these compartments are vividly told, and may, perhaps, be identified among the Buddhist legends.

The third or right side compartment seems to belong to the same story. The central figure is a male standing or dancing on the back of a fallen figure, both his arms thrown up, swinging an infant by the leg in each hand. On each side stands on tiptoe another male figure, that to the right having a battle-axe. The corners, under what has been the central medallion, are filled with foliage. The central disc had a florid border round it, and below a floor on which the figures sit or stand. But here, again, another very interesting scene has been ruined,—apparently quite recently.

What is left of this may be described as follows: In the centre has sat a raja on a *siddhasana* or lion-throne, his left foot doubled up before him and the right on a footstool. On each side sat other figures. In front, on the floor, sit four men. The one in front of the footstool has his left arm round his neighbour's neck, as if restraining him to some action: he points with his right hand to the scene to the right. The other two figures to the left are in the act of supplicating the throne. To the right a figure stands with his arms akimbo, while a man standing up pulls him back by the right arm, and another, kneeling, holds him by the right leg, as if to restrain him from leaving. The head of this figure is gone with all the other portions of what must have been an animated scene. The back of this pillar is probably buried in the earth. The half disc below is separated, as in front, from the central disc by a space divided into three panels, with three dancing *gays*, one in each compartment, but one of them is much broken. The central disc is all shattered as if pounded with stones.

No. 35.

Beside the last, and probably belonging to it, is a disc or base 2 feet 10 inches diameter, well carved in front but damaged on the back.

Nos. 7B and 8B.

In front of a small brick foundation on the procession path lies a pillar apparently of the inner rail, 6 feet 2 inches by 1 foot 0½ inches by 10½ inches, with mortises for four bars on each side. It has, at a later date, been used for some other purpose, as the carving, consisting of a central disc and an upper and lower half disc, is covered over with lime. The back is plain. It has been cracked through in laying it down where it is. There is a mark on the edge of it.

Near by lies a lenticular bar 1 foot 10½ inches long, 1 foot 6½ inches broad, which must also have belonged to this rail. It is perfectly plain on both sides, and others, like it, lie about elsewhere.

No. 9B.

This is in a very different style of carving from most of the others, being in low relief. It is 2 feet 6 inches by 11½ inches, and of variable thickness. Above a quadrantal moulding is a narrow plain face with four upright oblong holes in it. Over this is a narrow curved belt that has been carved with animals after the style of some of the Nāg friezes. Above this is a frieze 6½ inches broad, the right half of it carved with rail pattern; three uprights with two cross-bars between. The uprights have half discs above and below, and three flutes connecting them. On one cross-bar is a figure beating a drum; on the

one below it is a rosette; on the other two are a rosette and elephant; to the right of the third upright is a pipal tree. At the left end of the stone is a single upright, and the space to the right of it is carved with five dancing figures, the central one bearing a tray on his head. This probably belongs to an early date in the history of the Stupa.

No. 16B.

This is a fragment 2 feet 10 inches long, 9½ inches high, and 4½ inches thick, and is carved with three dagabas and as many Buddhas in alternation, separated by narrow pilasters in the background.

No. 11B.

A similar piece 1 foot 9 inches by 9 inches by 6 inches, containing two dagabas and part of a third with Buddhas between. On the top of this is a lens-shaped hole, as if it had once been used for an upright. The dagabas are narrower than in the last, and the compartments are not divided off in the same way, so that they are not parts of the same band. Below this is part of an inscription not easily made out from the line filling in the letters; which were only faintly carved at first. (See Plate II, No. 4.) It appears to read—

-sankha sabbāhā (?) sabbāhā bhikkhū (?) sabbāhā bhikkhū, yathā (?) ka . . .

No. 12B.

This is a very similar piece, and may have formed part of the same course. It is 2 feet 2 inches by 9½ inches by 3½ inches, and has three dagabas with two intervening Buddhas. It has likewise an inscription below in one line, which, so far as I can make it out, reads—

Siddhā Nāga Bhagavato mahābhāgavato Buddhasa Mamdaraśāhāyasa parāya bhikkhūna bhagavāna . . .

Dr. Hultsch renders this—"Success! Adoration to the holy Buddha the best of all beings! [The gift of . . .] the sister of the ascetic Śrīmātā (Śrīgūptā) who resides at Mamdara. (See Plate III, No. 5.)

No. 13B.

This piece, 2 feet 3 inches by 8½ inches, by about 6½ inches, is much damaged; it has also been built in with lime into some structure. At the left end is a Buddha on a throne with two *chauri*-bearers and some worshippers. In the middle is a raja perhaps seated, with four attendants to the left above, one of them a *chauri*-bearer, and a suppliant below. A figure appears under the throne to the right; then a standing figure, apparently carrying a bar; beside him is another figure; behind the throne a second *chauri*-bearer; and above, one apparently flying through the air. Still to the right is another figure on a throne, with his feet on a stool, his hands crossed on his breast, and two *chauri*-bearers behind the throne. To the left below is a seated figure addressing him, and above a figure equated Buddha fashion. On the right below is a Nāgārāja and his wife, seated in reverential attitude; and above another male and female. To the right of all is a dagaba. This stone has a mortise-hole in the upper edge.

No. 14B.

This measures 3 feet 6 inches by 8½ inches by 6 inches, and has three large mortises in the lower edge. The sculpture is in three compartments. First on the left is an object resembling a dagaba with a tree on each side, but no umbrella. The surface too is carved in a rule chequer, not met with elsewhere, and it is possible it may represent a hut in the forest. To the right of it stands a man with a child on his neck and a woman with another on her shoulder. To the right two people are meeting and taking each other by the hands, while a third, apparently a female, with hands joined, appears behind; these are followed by a covered cart in very bad perspective, and in the background are trees.

A pillar or wall on each side the next compartment marks an in-door scene. A great man sits on his throne; two *chauri*-bearers stand behind it, and two people, probably male and female, come in from the left and address him with uplifted hands. Behind them are two spectators.

In the third panel an elephant enters from the right, his head and forelegs only being shown. A man apparently lays some object on a pedestal, the foot of which is in the form of a dwarf; another stands behind with perhaps a *chauri*, and five others to the left look on.

No. 15B.

Laid down on the verge of the inner circle in a line, and their position marked on the plan but not numbered, are nine small stones, which, from the lime upon them, must have been built into some structure.

The first is a small stone 2 feet 6 inches long by about 5 inches square, probably broken at the both ends. It is sculptured similarly to the uppermost line on the large slab from Masulipatam and other dagaba slabs. At the left end are a standing male and female, being part of a panel otherwise destroyed. These curved buttresses divide them from the next, in which is a seated Buddha with a sword-dipper on each side, that to the right destroyed. Then three more knobs and a male and female, the former holding the latter by the hand, while she seems to wish to part from him. Three knobs again divide off the scene, and to the right of the uppermost are two bullocks' heads with long horns; then a female addressing Buddha, who sits on a throne with three vessels before it, and to his right are two female suppliants. Again comes a male and female, separated by the usual knobs from the other scenes; and, lastly, a figure seated on a throne—not as a Buddha—with a horse eating beside him and a figure holding up a cloth to the left; another is behind him, and above a *Dasa* or *Gandharva*. There has also been one to the right, but it is broken here. It is a pity this stone is so injured.

No. 16B.

A small fragment, probably of a flower vase slab, with portions of two lines of inscription upon it apparently reading—

vidhathana tharayaya Mayura mogha
Adhigaya sandhana imada dhama.

No. 17B.

Is a small fragment, about 3 inches by 9 inches, with three Buddha's heads and two lotus flowers above.

No. 18B.

This was set against the brick-work in front of No. 29, and is 1 foot 4 inches high and 7 inches broad. It has a standing figure of Buddha, with an attendant on a support upheld by one or more figures, but is much encrusted with plaster.

No. 19B. & 20B.

The larger fragment, with a fillet of animals and plants along the bottom; on the right a figure on horseback—heads of both gone—and another behind under a tree. To the left is the lower part of a standing Buddha.

The smaller fragment may possibly be another piece of the same slab.

No. 21B.

This is a round block with a deep hole in the centre.

No. 22B.

On the inner edge of the platform I dug up three portions of a narrow pilaster. It had been thrown down behind the inner parapet on the platform and apparently broken in the fall. The lower of the three panels left is divided into two. On the left a man and woman are seated, and the man puts his finger on her temple or over the eye, while she seems to steady her head with her hands. Below is a figure with a long sword. On the right is Buddha preaching and a man with high head-dress is presenting an alms-bowl to him. In the next panel above is Buddha preaching on his throne—the Bodhi tree showing on each side the nimbus. Below is a man seated with a high peak on his turban, and another figure with a cloth over the head and shoulders, kneeling in worship. At the sides are six other figures.

The third panel seemingly represents a king in his harem with a wife seated beside him and food placed at his feet. He has a high flat-topped hat and seven ladies appear around. It may be noted

that in all these sculptures, the females when in presence of a raja, are always represented as nude to the waist. This indicates an early and perhaps universal custom in India, of females baring their breast in token of respect when in presence of any royal personage. In the upper left corner of this panel is Buddha and a disciple apparently moralizing.

Of the fourth panel, above this, only a corner is left.

No. 23B.

This is a very curious palimpsest slab. Originally it has been part of one of the dagaba slabs, of which most fortunately Sir W. Elliot recovered several. The only others now left perhaps being the very fine one from Masulipatam, and a broken one, No. 53, here described in its place, one fragment, No. 253, and another with the snake on it, now worshipped at the east end of the village.

This is 3 feet 7 inches long, 1 foot 3½ inches high, and about 4 inches thick, and has lost a piece at the left upper corner. It is divided into three unequal panels. In the smallest, on the right, are only a man and woman; he holds some object over her head, and she holds a string which passes through his girdle.

In the second panel a prince sits upon his throne; two women sit on a seat to the left, both apparently asleep; two others are in the same condition on the right; two lie below to the left; another nods over her sister, and two more to the right over their drums. A very married face, apparently an older female, looks in to the right of him and two more to the left. This is a well-known scene, that of the night of Gautama's departure from Kapilavastu.

The next naturally follows. In the middle Gautama or Siddhartha is mounted on his horse; *ganes* bear up its feet; a man behind carries the royal mahabrella over the prince; at the gate out of which he has just come a man is straining with a lever to close the way. Two or three figures above carry lights, and some five dance along before the rider. Below, the whole compartment is supported by little owl-like figures with grotesque faces. (See Plate X.)

No. 24B.

Another piece broken from the left end of this stone I found at a short distance; it measures 1 foot 3 inches high by 1 foot 4 inches broad, but the sculpture on it is much defaced. In the centre is Buddha, perhaps seated, with the right leg turned up on the seat and the left foot on a small stool; from behind a horse, with bridle, comes round and looks at him from the right, and two *devatas* or *gandharvas* above and five human beings listen to his teaching.

No. 25.

A rail bar just behind No. 25, and has been excavated without serious injury. The front disc is 2 feet 11 inches in diameter, the bar 3 feet 5 inches in length and 1 foot 3 inches thick. The back is boldly carved in concentric circles. The front is beautifully executed. In the centre is a king on his throne with the Andhra turban and a large oval disc behind his head, marked with a chequer or tartan-like pattern. Behind are five servants, two of them at least females. A figure in the middle distance and to the right is addressing him with joined hands, another with a high head-dress and abundant clothing lays his joined hands on the arm of the throne. In front and sculptured with considerable skill are two men, one in the Andhra dress and the other a Negro with a long *angarakka* down to his ankles, and a long straight sword hanging down from his left hip to his right ankle. He holds a horse which is only partly seen on the extreme right beyond a pillar of the hall. Beyond the Negro is another figure with short-cut hair; and above the horse is an elephant with the *mekes* resting his chin on his arms over its forehead. Below the throne is a footstool with a soft cushion on it, upon which the raja rests his left foot, and beside it is a dwarf. Still lower are four men, apparently Negroes, in a sort of kilt dress, also with what appear to be two chased vessels, a string of pearls and a lotus, which one of them applies to the footstool.

On the extreme left and lower than the raja sits the Rani; a female below her clutches her foot; two beyond are her *chauri*-bearers, and one, with hair crimped, stands between her and the throne. Two more above look on with apparent interest.

No. 27.

This is a similar stone to No. 25, the disc in front being 2 feet 11½ inches in diameter. In the upper central portion is a throne with cushions, from the back of which springs the flaming pillar crowned by the

6044a. Two *chauri*-bearers, with their hair in a peculiar top-knot, stand behind the ends of the throne; two kneel in front with their hair brought into a thick roll round their necks. Other three figures join them. On a small platform on the left stands a man, apparently coming out of a building, playing upon the *sitar* and followed by another, with a staff, apparently begging. The remaining twelve figures that fill up the area are all devotees of the yellow robe. The back of the stone is quite split off.

No. 28.

This is a beautiful boss with discs on both sides, 2 feet 11½ inches in diameter.

No. 29.

Another disc deep in the earth.

No. 30.

This is a tall upright slab, about 9 feet high, 2 feet 9 inches broad, and 11 inches thick, with mortices on each edge for four cross-bars. The whole of the lower half of the central medallion has been hewn out by some Goth, leaving a hollow across the stone about 10 inches wide and 4 inches deep. Above the string of animals, which always forms the lowest portion of the carving on such stones, is about two-thirds of a circular disc. The corners over it are filled in with foliage, and the area between them and the central disc is divided into three compartments. In that on the left is a *Nāgārāja* with his right hand uplifted as if disavowing; in front to the right is a *guru*; beyond him another; and higher to the right a man with his hands joined. To the left are two figures, apparently coming out of a building, the one in front with his knuckles stuck into his sides.

In the central panel there are again two dwarfs, also in excited attitudes. A man on the left seems to be running a spear into the side of the central figure, who leans on the hand of another to the right; and a fourth figure, perhaps a female, catches the third by the upraised wrist. Another figure behind, between the first and second, has his arm raised as if to strike.

In the third compartment a man to the left holds a *sitar*; a dwarf rushes forward, with objects in both hands, and a figure to the right seems to be dancing, while there are three others in the background. The right side of this panel is broken off.

What remains of the central disc shows that it was intended to be a companion picture to that in No. 27. The flaming *trident* pillar on the throne is the central object, and over or behind it is a *Bodhi* tree. A *chauri*-bearer attends on each side behind the throne, and nine men, with the high Andhra turban, pay reverence on the left. On the right five above are all ladies. On the extreme right is one in ample clothing, her head wrapped closely up and with an aged face. In front of and below her is a corpulent gentleman. The rest is destroyed.

Above this again are three panels, the left one much injured, but containing a dwarf, a man with his hands joined facing to the right, and to the left of him a figure in an ample tunic.

In the middle, apparently on a flaming throne, is *Buddha seated*; a man and woman are below it; two men to the left, and two to the right of it.

The right side panel had four standing figures, but all are much defaced. On the back the lower three hollow compartments are filled by frolicsome *gays*.

In the upper three, a *dagaba*, with two men worshipping it, occupies the centre; two men and a dwarf saluting it are in the right; and two men (the dwarf broken off) in the left panel.

No. 31.

The base of another rail pillar, but only parts of the lower half discs are left.

No. 32.

This is half of a rail disc, the back split off.

No. 33.

One side of a split coping stone. The flower roll is upheld by tall human figures, and at the left end is a *dagaba* and worshipper; at the right a tree within a circular wall and two persons offering flower rases.

AMARAVATI STUPA

No. 34

A somewhat worn simple disc (see No 39), the centre of it broken out, the flanges almost entire.

No. 34 *lie* (also marked No. 35).

This is an irregular fragment, about 2 feet 4 inches each way, representing the front of some building with arched windows, one above and two below, and much rail-pattern ornament; but it is much scored. There has been an inscription above, but it is almost illegible; I read doubtfully the syllables,—

..... *piya*
..... *gila nataya* . . . *laya*.

No. 35.

A small fragment of a similar stone, 1 foot 9 inches by 1 foot, bearing one of the *tridala* figures.

No. 36.

This is a disc 2 feet 4 inches in diameter and somewhat peculiarly carved, perhaps older than most of the others: it is one of those, however, which have a plain rounded back. On the upper left corner is a fragment of an inscription.

..... *galenipant* .
..... *mayya (?) dila*.

No. 37.

A piece of coping about 4 feet long by 2 feet 9 inches high; the great rail is supported by two men running to the left. On the lower bend of the rail is a metatilon containing the sacred tree, with two cushions on the throne; in front of it is a worshipper on each side. In the space above is a *dagaba* and two men reverencing it.

On the other side has been some very animated scenes, unfortunately, as usual, much damaged. From the left enter four riders on elephants; below is a lady on horseback; three heads, apparently of females, appear behind; another in front of the first horse is advancing towards another horse held by a small groom. Above, in a doorway, the heads of five ladies' heads are seen entering, while one stands by the jamb, as if welcoming them. The right-hand scene has had a Buddha on a throne, in front of which a box or footstool is upheld by a small figure, and six women kneel in reverence in front; to the left sits a male in Andhra attire, and behind him stands a woman and again two above and behind them, all saluting the Buddha. The figures to the right are all broken off.

No. 38.

Another piece of rail coping: a single block 2 feet 1 inch broad by 2 feet 9 inches high. On the right is a throne, with a dwarf below it, two *chandi*-bearers and another servant behind; from it the *riha* seems just to have descended and is standing saluting four priests in long robes, who are coming out of the gate of a monastery or *stupa* (a copy of the *Sanchi* gate), while between him and them a figure kneels at their feet, and in the background another figure stands with joined hands.

The other side of the stone has a well-carved male *satava* with a dwarf seated on his breast.

Nos. 39, 40, and 41.

These three discs are 2 feet 2½ inches, 2 feet 2 inches, and 2 feet 4 inches in diameter, with curved backs and large *tridala*. They are all of the same pattern. Nos. 42, 43, 48, 51, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70, 71, 75, 76, 77, 78, and 79 appear all to have belonged to the same series, besides many broken ones lying about here. They hardly require further notice. From No. 43 about a third is broken off.

No. 44.

A large fragment of an old pillar 1 foot 11½ inches broad and about 4½ feet high by 8½ inches thick, the lower half disc and what is left of the upper one, carved in the same early style and pattern.

as the rail discs just mentioned. It has, however, gone through several vicissitudes, for the back seems at one time to have been sculptured and then hewn off, and both edges are wrought into three receding facies, each $1\frac{1}{2}$ inches behind the other. Then a circular hole $9\frac{1}{4}$ inches diameter has been cut through the stone just under the central disc, as if to bear the thick bar of a gate or the pillar of a *chhatra*; lastly, four mortise holes have been cut, two on each edge.

No. 45.

This is a fragment, 5 feet 9 inches long, about 1 foot 7 inches broad, and 6 inches thick, of a coping stone split up and much knocked about. An elephant-headed dwarf (P the original of *Gandana*) bears up a part of the roll. The areas above it have been filled in with half discs of the same pattern as on Nos. 39-43, &c.

No. 46.

Lying in the trench was a much worn slab, 3 feet 4 inches by 11 inches, having at the top parts of a *dagaba* and two worshippers, and in the middle a tree in a small enclosure with the head of a worshipper to the left. There seem also to have been *dhvaja* with pendants at each side.

No. 47.

Is part of the base of a pillar similar to No. 44. It had split, however, and has been rivetted by a strong iron bolt through the centre of the piece, which measures 2 feet 11 inches by 2 feet broad and 11 inches thick; only a part of this lower half disc is left at the head of it.

No. 48.

This is a disc similar to No. 39, &c., but broken in two.

No. 49.

Is a fragment 2 feet 3 inches by 10 inches by 7 inches, which must have been part of a coping stone, but has been squared for a post, with a semicircular hollow in one end to support a bar.

No. 25B.

A fragment of the upper portion of an outer rail pillar with eight syllables of an inscription on it. (See Plate III, 6.)

No. 50.

1 foot $10\frac{1}{2}$ inches by 7 inches by 7 inches. This is a nearly square pillar, one corner rounded off. In front is a *dagaba* in low relief, with a small rosette to each side of the capital; the *chhatra* in the second row over it have been cut away.

No. 51.—See No. 39.

No. 52.

2 feet 7 inches broad and about the same high, by $4\frac{1}{2}$ inches thick. The lower portion of a slab carved with uncommon care. Four female figures (one without the head) and the *Buddhapada* which they worship, is all that is now left. Over the *pada*, which rests on a stool, has been a throne. This slab has at one time been attached by plaster on the front to some wall or formed a step. The figures are larger than usual, and the minute details of their *sciffure*, which seems to form the principal part of their dress, are expressed with much care. (See Plate XI.)

No. 25B.

This is a mere fragment, 2 feet 1 inch long, of a small slab with the remains of three figures of Buddhas and two *dagabas* between, also some letters of an inscription below. It has at one time been part of an upright and has a groove along the back.

No. 53.

2 feet 6 inches by 4 feet 8 inches by 5 inches. This is a very fine slab, unfortunately broken across the upper left corner. The centre is occupied by a *dhagaba* 1 foot 4½ inches broad by 2 feet 11 inches, exclusive of the great cluster of umbrella-like flowers that crown it. On the drum are three compartments, each filled by a five-headed snake. Three others are knotted round the dome. It would appear that the sculptor had injured the figures first carved on the right edge, for they are now on a much lower level than those on the left. Below is a female *Nāgani* offering a flower. The carving of this figure is inferior, but there is a curious Gorgon head in her head-dress. Above her is the *Nāgarāja*, holding up with his first three fingers a flower which a bee is sucking; his curls fly out at each side of the head; the head-dress is elaborate and is crowned by a grotesque face, over which rises the five hoods of the snake. Above has been another figure, now chipped off. On the left side, below, is a *Nāgani* kneeling and worshipping,—her hair combed back and held in by a simple fillet or coronet.

Above her is the *rāja* with the Andhra head-dress, offering a flower with his right hand (the arm has been knocked off and the snake-hood damaged), and above him is a smaller *Nāgarāja* in the air with a tray of fruit as an offering (this is on the portion broken off).

No. 54.

4 feet 9 inches by 1 foot 1½ inches by 4½ inches. This slab has been built in with lime on both edges, as has also the preceding. The left edge of the upper two compartments of the four into which it is divided had been broken off previously to this, but the upper one has been broken off by careless handling. At the top is part of an inscription in two lines, (see Plate III, No. 7) that seems to read:—

Bhagavato Kṛṣṇarāmaśaṅkṣa paṇḍita pāpa
śaṅkṣa bhagavato śaṅkṣa śaṅkṣa mahāśaṅkṣa

The upper panel contains a *dhagaba* with Buddha preaching in front, the five steles above, lions on the rail, four devas worshipping the top; and in a torana doorway to the right is a female worshipper: the left side is gone.

The second panel (recently broken across the top) has Buddha teaching; two deer in front of the throne; three figures worshipping on the right, and originally the same on the left.

The third contains Buddha preaching, on a throne supported in front by three *gana*, while three ladies on the right and two on the left with two men seem more inclined to scoff at the saint's asceticism than to receive his teaching.

In the lowest compartment the prince Siddhartha goes away on his horse, its hoofs upheld by *gana*; a man in a kilt with two spears advances in front; a regal-like personage (? Indra) holds the *chakra*; and other three give attendance. The crowbars have left their marks on this panel.

No. 55.

About 2 feet by 2 feet. This is a large fragment from the top of a flower-vase slab.

No. 27B.

Is the upper portion of a slab similar to No. 54, but it appears to have been built in and the face is much wasted.

Behind Nos. 53 and 54 are piled up a heap of broken pieces, among them a lenticular cross-bar perfectly plain, two toes of a *pāda*, &c.

No. 56.

About 2 feet 4 inches each way. A fragment of a coping stone which has been split and built in. Over the bend of the roll is the throne with the *Dharmachakra* above, and two male figures worshipping it; on the roll below is a rosette medallion.

Nos. 57, 58, and 59.—See No. 39.

No. 60.

Is a similar disc 2 feet 3½ inches diameter, but rather more richly carved, in that the leaves in

the outer circle are rounded at the points and have a line of beads on the midrib. There has been an inscription on the upper right-hand corner on the bar, but only the letters

Andhara(?)
jaha (ds P)

are distinguishable.

No. 28B.

A small fragment of one of the large thin slabs with the ends of two lines of inscription.

No. 61, 62, 63, 64 and 65.

See No. 39. Of No. 61 the front is peeled off and No. 63 is broken.

No. 66.

This disc has had four concentric circles round the centre, the outer one filled with a creeper pattern. It is much abraded. On the upper left corner is a fragment of an inscription, which Dr. Hultzsch reads—

[Sama]jarkaya
[Si]ddhathai
Dya dhama

"The meritorious gift of the female ascetic [Si]ddhathai (Siddharshi)."—(Dr. Hultzsch.)

No. 67.

This is half a disc, similar in pattern, but in better preservation.

No. 68.

A fine disc of the No. 39, &c., pattern.

No. 69.

About 2 feet 6 inches by 1 foot 10 inches high, and 5½ inches thick. This is a piece of split coping with a bull in full career below and a florid belt above.

No. 70 and 71.—See No. 39.

No. 72.

About 1 foot 9 inches broad by 4 feet 3 inches high. The left portion of a large thin slab divided into two panels, the lower containing a pipal or *bohi* tree with a man and woman to the left making offerings in pots, and a *dewa* above with a *pramot* on a flat dish. The other side and bottom are broken off.

A fillet carved with figures all running to the left divides this from the upper panel, on which is a throne with two cushions on it; below it the *padaka*, and over it a short lion pillar supporting the *Dharmacakra*. To the left are two men in *Amhara* head-dress worshipping it; there has been a *dewa* above; the right side is broken off.

No. 73 and 29B.

About 2 feet by 2½ feet, and 1 foot 6 inches by 1 foot 3 inches. Two fragments of coping stones. The first contains an animal with a large beak like what we find on some of the capitals in the Gautami-putta cave at Nashik. In front of it is a man in striped dhoti, holding a rope which seems to have been fastened to the head of a bullock, and resting his arms on its hind-quarters.

The smaller fragment has a similar figure holding a bull by the tail. Its fore-quarters are also broken away.

No. 74.

2 feet 10 inches wide by about 4 feet high. This has been a companion slab to No. 72. It is broken away below, and the upper surfaces of all the figures split off. The carving appears to have been poor.

No. 75.

A disc 2 feet 4 inches in diameter with flanges nearly perfect. Like No. 66 it has an extra ring of creeper (*akli*) pattern round the disc; there is a *svastika* on the upper right-hand corner.

No. 76.—See No. 89.

No. 77.

Another disc 2 feet 4 inches diameter, similar to No. 39, only that on the central raised circle or nave, instead of the usual nine or fourteen very small circles, it has the *Buddhapada* surrounded by a ring of such circular markings. On the upper left corner has been a donative inscription, now all broken off except two letters.

Nos. 78 and 79.

See No. 39. Against the outer circle of brickwork from Nos. 73 to 83 lie a large number of broken fragments of similar discs: a lenticular bar, a piece of a coping stone, &c. On one (the lower part of a narrow pilaster?) is a Buddha on his throne, a man to the left, and two females to the right; below are two females worshipping. The aureole behind Buddha's head rests against a large thick cushion of some sort, perhaps the foliage of the Bodhi tree.

No. 80.

2 feet 8 inches broad, by about 3 feet 6 inches high. A large flower-vase slab, has had no left side border; all the upper and right sides broken off. On the base is an inscription in a line and half, not distinct owing to the decay of the surface. It appears to read—

*Damill Kanha thitavum cha Chulakanha Niddiya cha (d)ja an maddaka—
tiyopadamsile uttamapate*

Dr. Hultsch renders it—"An *uttamapate* (tablet) at the foot of the great chaitya, the gift of Kanha from Damila and of his brother Chulakanha (i.e., the younger Krishna) and his sister Nakha." (See Plate III, No. 8.)

No. 81.

2 feet 8½ inches by 4 feet 11 inches. An upright slab, with three *trishulas* above, having iron pins in their centres; then a fillet of creeper pattern; then three lions, the central one with an eagle's beak, all rushing to the left; then another fillet with triangular spaces. Below this to the left is a pilaster, and in the centre a dagaba with a man and deva on each side of it. Below is a ribbon of honeysuckle pattern.

No. 30B.

2 feet 8 inches by 5 feet 6 inches. A long slab which I dug out high up in the bank just behind No. 82. It has a pilaster down the right side, and is divided across into two large panels similarly to No. 72; of which it is a companion slab, but more perfect, as it wants only the lower right-hand corner. It has had an inscription below, rather faint now.

No. 31B.

2 feet 10 inches by about 3 feet 3 inches. A fragment of a large slab I dug out of the bank along with No. 30B. It is much injured. On the bottom is a dagaba with two men and two *devas* worshipping it, as on No. 81.

No. 82.

3 feet 10 inches by 13 inches by 9 inches. This is very similar to No. 25, being part of a *friso*. Below is a quadrantal moulding, then a fascia with oblong holes in it; then another quadrantal member, turned up and carved with animals; then a broad disc carved at intervals with bits of highly decorated rail pattern, three uprights in each piece. In the left panel is the flaming pillar rising from the *pada* with a figure on each side, and a worshipper kneeling below. In the panel to the right is a throne under a canopy, the *pada* below it, and a worshipper and standing figure to the left. The uppermost member is carved with a small winding roll.

No. 83.

This is a fine double disc 2 feet 8 inches in diameter and 9 inches thick. On one side is a vine-pattern circle sloping back from the front. A few letters of inscription are indistinctly visible on the upper right corner.

No. 84.

2 feet 1 inch by 9 inches by 7 inches. A piece of *friso* of a different pattern from No. 82, there being no quadrantal moulding below nor holes, and the fascia carved throughout with rail pattern. The animals below it are separated from each other by a large leaf and are spiritedly cut. The uppermost member is carved with flowers in square divisions.

No. 85.

Is a thin fragment of a slab, but all the sculpture is peeled off except the seat of a throne bearing a cushion carved with a rosette. Below are the *pada*, and on each side the feet of an attendant.

No. 22B.

A piece of a rail pillar 1 foot 3 inches broad, about 3 feet long by 4 inches thick, with only the lower disc entire.

In front of the steps down from the west gate lie a piece of a bluish slab and a lenticular bar.

No. 33B.

Forming the threshold of a door to a brick building at the west gate, is a stone 1 foot 2 inches broad and 3½ feet long, with four small circular discs on it.

No. 34B.

2 feet 4 inches broad by 2 feet 5 inches long. On the left of the entrance to the brick chapel are the *Buddhapada* broken and plastered down with lime, showing to how late a date they were revered. The stone is all cracked. Round the central disc on the sides are carved figures of the *svastika*, *trident*, &c.

No. 35B.

Close by, on a stone 13 inches by 19 inches, are two smaller *Buddhapada* 8 inches by 7½ inches, rather weatherworn.

No. 36B.

2 feet 6 inches by about 2 feet 2 inches, lying behind No. 101. A fragment of a very elaborately carved pair of the same. (See Plate XIII.) The *svastika*, flower vase, *trident* shield, and another ornament, cover the front of each foot; the compound *trident* and *dharmacakra* symbol is on each toe. Round the whole at a lower level is a band carved with a creeper ornament, with a ledge outside on which has been an inscription on the front edge, nearly all illegible and part broken away--

Siddham--Left padmapada pada

AMARAVATI STUPE

No. 37B.

In front of the brick building are many stones not numbered. One about 2 feet each way is a split portion of a coping stone containing two figures worshipping a dagaba in the area over the roll.

No. 38B.

A fragment of a terminal coping stone with a human figure pushing the end of a roll into (or pulling it out of) the mouth of a gumi.

No. 39B.

A small piece of an upright pillar bearing the *padma*, apparently in a boat, with a tall pillar crowned by the *damru* symbol and two figures worshipping it on the left. There are also fragments of other figures.

Nos. 40B, 41B, and 42B.

A disc of No. 39 pattern, 2 feet 4 inches in diameter and parts of two others.

No. 43.

About 3 feet 10 inches by 1 foot 3 inches by 6½ inches. A piece of a small tall coping stone, plain on the back, the roll carried by *gumi*, with *rosettes* in the space above it: much worn.

Nos. 44B, and 44B.

About 2 feet by 1 foot 10 inches and 2 feet by 9½ inches. Two pieces of split coping, broken off at the left side and below. In the upper left-hand corner are two thatched houses above a long brick wall which crosses the whole field. To the right of them are two figures, apparently a man and woman, each holding a child. In front of the wall to the left is a tree with two men below it on horseback wearing the Andhra head-dress, and to the right two men with their hair cut short across their brows. Another appears below the front horse's head, and in front (to the right) below, another figure (broken) is seated. Then a very tall figure to the right, and in front of him two boys. To the right of them a woman sits on a cushion with a square fan in her left hand, and just in front of her what looks like a high wickerwork basket or seat, and on, or rather behind it, a man with his left hand on his thigh and right on his breast. Below the woman an elephant's head and neck is seen, and on the right of the stone are parts of two trees, one above the other, and a human face looking out of the bole of the lower one. The first and largest of these stones I found buried with several others in front of the west gate. The other was on the surface not many yards off and they fit on to one another. (See Plate XIII.)

No. 94.

Is a piece of small octagon pillar 2 feet long and 9 inches diameter, which had been cut across at no very ancient date. It bears the following inscription:—

*Siddha Jāṭakīyā Sādhagatā
tāṭhagatā Kāṭhagatā Sādhagatā
Sādhagatā Sādhagatā Sādhagatā
Sādhagatā Sādhagatā Sādhagatā
Sādhagatā Sādhagatā Sādhagatā
Sādhagatā Sādhagatā Sādhagatā*

Dr. Hultzsch has rendered this:—

"Sugam! By Khadda (Khadda) the wife of the householder Siddha of the Jāṭakīya (family or school) the daughter of Sādhagatā (S), with her daughters, with her sons, with her mother, with her brothers, (and)

by her blood relations (?) a pillar for lamps has been erected in reverence to the great Chalya of the holy one as a meritorious gift (*arapadharma*).'' (See Plate III, 9.)

No. 87.

Part split off, an octagonal pillar 1 foot $5\frac{1}{2}$ inches in diameter and about 4 feet 7 inches high. On each of the three sides are three panels; in the upper ones, *digabha*; in the second, standing figures of Buddha with aureoles round their heads. Below this is a broad belt, and on it, on the right-hand side, in later letters is cut—

Set piprajittapriyaka.

Near the bottom of this belt and running round all three sides in older letters is carved—

Aya Ritiyā atedācāyā ya Dhamāya dānam.

"The gift of the venerable Dhamā (Dharmā) the female disciple of the venerable Rē[ra]ṇa." (See Plate IV, 10.)

Under this are three panels, one on each side, containing standing figures of Buddha with aureoles behind the heads.

No. 45B.

A thin slab with a *digaba* on it, out of which grows a pipal tree; the drum of the *digaba* has been ornamented with three figures of *digabha*. The remainder of this piece I found in the shed.

No. 46B.

About 3 feet 6 inches by 1 foot 3 inches by $5\frac{1}{2}$ inches, a piece of coping stone, smaller than usual, with four lines of mediæval Nagari writing roughly carved across it near the end.

No. 88.

This is a fine disc 2 feet $4\frac{1}{2}$ inches in diameter, of the No. 39 pattern, with an extra border round it, divided into twelve sections.

No. 89.

3 feet 9 inches by 1 foot $10\frac{1}{2}$ inches. A fragment of a coping stone, carved with a man holding by the tail a winged lion; its head gone.

No. 90.

2 feet $8\frac{1}{2}$ inches diameter and 10 inches thick. A disc carved on both sides, the flanges chipped off.

Nos. 91, 92, 93 and 94.

These seem to be caps for pillars, 1 foot 2 inches in diameter; the fourth—1 foot 4 inches in diameter; the first has a square hole in it; the second and third round ones 3 or 4 inches deep; but the hole in the fourth is $3\frac{1}{2}$ inches in diameter and goes right through the block 10 inches thick. Each is carved into a thick torus between two fillets.

No. 95.

A fragment of the base of an upright.

No. 94.

2 feet $5\frac{1}{2}$ inches diameter, a disc lying close to the last, of No. 39 pattern.

Illustrated by Dr. Halsted.



No. 97.

A rather fine body of Buddha 3 feet 3 inches high; head, arms, and toes broken off.

No. 98.

A broken disc of No. 39 pattern.

No. 99.

1 foot 3 inches by 1 foot 11 inches. A piece of a thin slab carved with a large chaitya window pattern, inside which is a poorly-carved female standing under the foliage of a tree into which she raises her right hand; weatherworn.

No. 47H.

A fragment of a *padma*; also weatherworn.

No. 100—See No. 89.

No. 45B.

At the west gate, just behind No. 100, I found a long narrow slab (9 feet 10 inches long) buried in a sloping position. Fully 4 feet of it is plain and has been sunk in the ground. The upper portion is carved only on one face.

Below is the throne, round-backed, with two cushions, bent legs and animal feet on them, and below it is the stool for the *padma* (obliterated). Over it rises a pillar consisting, first, of three elephants and their riders, then a sort of water-pot moulding with five lions' heads looking out over it, then another moulding fluted on the tops, and five more heads with larger ears; then another moulding and three gams, and above it, a fourth moulding like the second. By the throne are two worshippers on each side, one above the other; and by the elephants, two *dharmabearers*. From each moulding spring lions, &c., with riders, and beyond each is a figure with a club. This pillar, doubtless, bore a wheel atop, but it has been broken off, as well as a piece of the right side.

No. 49D.

Beside the last was also dug up a small piece of thin plain coping-stone with a fragment of a two-line inscription on it.

No. 101.

An octagonal frial 1 foot 3½ inches diameter, with a chaitya window on the four principal sides and a female bust in each.

No. 102.

About 1 foot 5 inches each way. Apparently a *Siddha* or worshipping figure; but the head, &c., is broken off. (See Plate XIII.)

No. 103.

The remains of a much-injured double disc.

No. 104.

2 feet 10 inches by 4 feet 7 inches high. A flower-vase slab in pretty perfect condition. The numbers painted on 96, 90, 97, 102, 104, 107, 115, 117, 205, &c., are so placed as to injure their appearance.

No. 50B.

A slab 2 feet 9 inches broad with three *dharmas* symbols above having iron pins in their centres; under them a band with floral devices, and below it three tigers.

No. 103.

1 foot 9 inches by 1 foot 6 inches. A fragment having, on the back, part of a fat *gupa*, and part of a disc of two broad rings of leaves round the central core.

No. 106.

1 foot 6½ inches by 1 foot 11 inches. A very similar piece, but almost entire; seems to have been an old small rail bar with a rosette on one side. Afterwards a dancing *gupa* has been carved lengthwise on the curved back.

No. 51B.

1 foot 4 inches by 2 feet. Somewhat like No. 99, but much better carving. The female in the area holds a heavy jewel in her right hand, which she is about to attach to the left ear. Her drapery is not abundant but is artistically represented. (See Plate XII6.)

No. 107.

2 feet 9½ inches by 4 feet 5 inches. Another slab with flower-vase, similar to No. 104: not broken.

No. 108.

Is another plain cross-bar on the side of which a *gupa* has been carved. It is smaller than No. 106 and only carved on the back.

Nos. 109, 110, and 111.

Three discs carved on one side, with three tiers of petals round the central area, like No. 99.

No. 112.

1 foot 4½ inches diameter. A fine disc with outer creeper border. At the lower left corner has been an inscription weathered off except—

..... vase
..... lotus
..... lot

A small *digaba* has been roughly drawn in the centre of it.

No. 113.

This is the only monolithic lion left seated on his hind legs; his forelegs are broken off.

No. 52B.

A single foot (rather part of one) may belong to it (No. 113).

No. 53B.

Two forefeet, also beside it (No. 113), certainly belong to another animal.

No. 114.

2 feet 4½ inches diameter. A large fragment of a single disc with an inscription (See Plate IV, 13) on the upper right-hand corner nearly complete—

Buddha prapadiputane Horavikula-
adithana samadhihastam sayi
dhama.

No. 115.

2 feet 8 inches by 4 feet 3 inches by 7 inches. An upright slab, same style as No. 81.

No. 116.

A broken disc. See No. 39.

No. 117.

2 feet 11 inches by 4 feet 5 inches. A flower-vase slab, lower left corner broken off. Compare Nos. 1 and 107. It does not appear to have had an inscription. This leans against a brick dagaba.

No. 118.

About 4 feet 3 inches by 2 feet 5 inches. A fragment of a split coping stone. In the area over the roll to the right is a dagaba with a double *chakras* and two worshippers. In the next above, only one of the worshippers is left. Under the roll is a man bearing it.

No. 54B.

1 foot 7 inches by 10½ inches and about 4 feet high. The lower portion of an inner tail pillar, with lower half disc and parts of three fillets above it. This is to the right of the brick dagaba.

No. 119.

A small fragment of a coping stone, showing the male bearer below the roll and a man worshipping a tree above on the left.

No. 55B.

2 feet 5 inches diameter. A fine single disc, very entire. There has been a short inscription on the upper corner of the right-hand tenon, but it is abraded except a letter or two.

No. 120.

About 1 foot 10 inches each way. The upper right-hand corner of a slab with the *Dharmachakra* on it, and a *dhara* and two human figures to the right of it.

No. 56B.

A fragment, about 4 feet long, of a split coping stone, has been carved with an elephant, man, and tiger, sharply cut.

No. 121.

3 feet 7 inches by 1 foot 11 inches by 8½ inches, and another about 2 feet by 3 feet. Two broken slabs, exactly similar, forming parts of a slab with two offsets on each edge and at one end, as if for some coping. There has been a large circular hole through the slab, by which it has been broken. On one edge is part of an inscription in two lines, one of the most interesting yet found. (See Plate IV, 11.)

Pandit Bhagvandal Indrajī has supplied me with the following transcript and Sanskrit and English translations:—

[1] [18] *Ām Bāhā Vāṇḍipāṇa Nān Sū Pāṇḍitaṁ amāhāraṁ pāṇḍitarāghavaḥ*
Āśāṇḍarāghavāya Pāṇḍitapāṇa ān pāṇa Jāṇa mātāṇa

(Dr. Halstead's translation is substantially the same as the Pandit's, but was only received after this was in type.

[1] *sa (Ma) 'tyavāna bhagyn chana Nānandīya upatāpāna* 1) *Bhagya* 2) *anāhārikya* 3) *śālisthā*
nam nāhāya 4) *pariyāya* 5) *apānāya* 6) *dharmachakka* 7) *deyadharmā* 8) *anāhārikya* 9) *śālisthā* 10) *śālisthā*

In Sanskrit.

[1] *Siddhānta* 2) *Śālisthā* 3) *Śālisthā* 4) *Śālisthā* 5) *Śālisthā* 6) *Śālisthā* 7) *Śālisthā* 8) *Śālisthā* 9) *Śālisthā* 10) *Śālisthā*
 [2] *sa (Ma) 'tyavāna bhagyn chana Nānandīya upatāpāna* 1) *Bhagya* 2) *anāhārikya* 3) *śālisthā*
nam nāhāya 4) *pariyāya* 5) *apānāya* 6) *dharmachakka* 7) *deyadharmā* 8) *anāhārikya* 9) *śālisthā* 10) *śālisthā*

Translation.

"Hail! In the year of the illustrious lord the king Pulamāvi, son of the Vāsishtha (mother). The merit of the gift of a *Dharmachakka* (Wheel of the Law) on the western doorway in the great Chaitya of Bhagavat (Buddha) in possession of the Chetika school by two Tindras—*the householder Kāhātara and Isila, the son of the householder Puri, with his brother, his sister, his wife Nāganika with (their) son.*"

The first of the two fragments of this inscription I discovered at the western gateway, and deciphering the portions of the letters left in the first line, made search for the rest, which I found about 20 yards to the north, among many ships. It was numbered '121.' The small fragment still wanting was sought for in vain. These stones are well worth preservation.

The value of this inscription I recognised as soon as I discovered it: it proves beyond a doubt that the Amaravati Stūpa was either already built, or was being built during the reign of the great Pulamāvi, whose inscriptions we have at Nasik, at Karle, and on the Sauchi gateway, and this indicates that this stupa was already in existence in the second century A.D. if not earlier.

The statement that it belonged to the Chetika school (if supported) is also of some interest. The Buddhists early divided into two great schools, the Mahāsamghika or 'great congregation,' composed of old and young alike, known in China as 'the school of various and miscellaneous moral rules,' and the school of the Śāstrikas or 'of the old men,' which acknowledges the authority of the original *Piṇaya* only. From the Mahāsamghikas sprang numerous schools, among which was that of the Chetikas (Sanskrit Chetika). So far as the sculptures left at Amaravati testify, they do not seem to have gone the length of the later Mahāyāna sects in the adoration of images of Buddha, and no trace has yet been found of the worship of Avalokiteśvara or the Bodhisattvas; the *dāgaba*, the Bodhi tree, the Buddhapada, and the *Dharmachakka* are the prevalent objects of reverence here. Scenes from the life of Buddha are represented, but in such minor positions that they do not warrant us in supposing they were intended for worship. One broken statue of Buddha, however, has been found, and may have been worshipped. Though the Naga figures prominently on the *dāgaba* slabs, no fragment of one has been found elsewhere.

No. 122 (Sewall's No. 25).

9 feet 9 inches by 2 feet 2 inches by 1 foot. A coping stone, plain on one side, with the roll pattern supported by dwarfs: much abraded on the other side.

No. 123 (Sewall's No. 26).

2 feet 3 inches broad by about 2 feet 0 inches above ground. The base of a pillar, apparently in situ. The lower half disc only entire, the top quite plain.

No. 124 (Sewall's No. 27).

A disc. See No. 29.

No. 125 (Sewall's No. 28).

Another base of a pillar, apparently in situ; front half disc, broken at the edges, back plain.

* The Pāli text reads *Siddhānta* 'To the perfect one,' but see *J. A. S.* Vol. X, p. 573.

* Perhaps the same as the Chaityavāsi or Chaityavāsi school. See *Vaśīṣṭha*, and *J. A. S.* Vol. IX, pp. 306, 307.

AMARAVATI STUPA

No. 126 (Sewall's No. 34).

About 2 feet 9 inches by 4 feet 6 inches. The base of a pillar of the outer rail in which large hollows have been made for grinding in. Below the half disc is a border of flower pattern, in the middle compartment over it has been a dagaba and worshippers, and in each side compartment human figures. On the back is a half disc and flower border below it.

No. 127 (Sewall's No. 35 ?)

6 feet 3 inches by 2 feet 2 inches by 1 foot. A coping stone, nearly entire; plain on the back. The roll is upheld by three fat goss, and half discs fill the area as above; below them on the roll are small square plaques with two birds and flowers in each.

No. 128

4 feet 9 inches by 2 feet 2 inches by 1 foot 4 inches. A coping stone of the same pattern as the last. It has been a terminal one, and has a fat goss at the left end, with a heavy load hung on a string about his neck: he is drawing a sort of rope out of his mouth, which goes into the left end of the roll. Another similar figure, also with striped drawers, sits under the first upward coil. On the band below the half disc is a cobra's head between two birds.

No. 129 (Sewall's No. 35 ?)

About 3 feet each way. The lower portion of a flower-vase slab. The base, with most of the inscription, has been broken off.

No. 130

This is the upper portion of No. 129.

No. 131.

This has been a slab similar to No. 113, &c.; the lower part is broken off, leaving the top of the dagaba.

No. 132 (Sewall's No. 33 ?).

About 3 feet by 2 feet 5 inches. Part of a split coping stone. The roll comes out of the mouth of a snake at the lower right-hand corner. Above it is a tree over a throne, and a man presenting some large object. A man supports the roll, and on the next space above it is a throne with *padis* under it and a *dharmadala*, but the *dharmadala* is broken away. On the roll below is a medallion carved with an ornamented dagaba.

No. 133 (Sewall's No. 45).

5 feet 2 inches by 1 foot 11 inches by 10 inches. A coping stone, plain on the back, and on the front a bull pursuing a man who catches a winged deer by the hind leg. Above is a belt of elaborate floral pattern.

No. 134 (Sewall's No. 36).

1 foot 7 1/4 inches by 1 foot 11 inches by 6 1/2 inches. Another piece of the same pattern: represents a man seizing a winged tiger by the ear, and with a sort of sickle in his other hand.

No. 135 (Sewall's No. 37)

Is the smashed base of a pillar with plain back, perhaps *in situ*.

Sewall says 3 feet.

AMARAVATI STUPA

29

No. 135 (Sewall's No. 41)

A disc of No. 39 pattern.

No. 137 (Sewall's No. 39)

1

Another smashed base of a pillar.

No. 138 (Sewall's No. 40).

2 feet 6 inches by 4 feet 10 inches by 8 1/2 inches. The lower portion of a pillar consisting of the lower half disc and border and three plain flutes above, also the edge of the middle disc. Mr. Sewall says 6 feet 1 inch long.

No. 139 (Sewall's No. 42).

2 feet 7 inches by 8 feet 4 inches by 11 inches. The upper portion of a very richly carved pillar, with a fragment of a tædon on the top. The uppermost belt of carving has a dwarf at each end, from whose mouths a creeper proceeds and is carried across with four pairs of animals between. Below this is the upper half disc, the outer border of which is very richly carved with flowers and birds; inside it is a simple leaf pattern, and in the central area is a tree beyond a platform on which are two plate, on each side at three men, and underneath them are two others on each side in horizontal positions.

Below the half disc and between it and the upper edge of the central disc are three panels. In the central one is a large arch-roofed canopy with a rail pattern base, and open at the sides, carried by shafts on the shoulders of four gowas. Inside is an elephant; and at each end are two figures, one with an umbrella carried over him. In the side compartments is a flying figure in the upper corner of each; below are three standing figures, one on the left side with a flag, one in the right with a torch; below, on each side are two figures dancing or running, and at the same time saluting the elephant. (See Plate XIII.)

The back of the stone has a half disc, and over it a tree with the *patas* at the foot of it and two elephants, approaching it from each side. Below the disc the stone is split off.

No. 140 (Sewall's No. 41).

2 feet 2 inches by about 5 feet 1 inch. This has been a *corone* upright, the left margin of the stone being slightly recessed to receive the edge of a similar stone; but a portion seems to have been split off the right edge, for the lower half disc is incomplete, and only two of the usual three panels are left above, each containing a dwarf, much damaged.

On the back, the central compartment is nearly entire. On the left side of it is a tree, and at its root a large white-ant's nest. A figure behind points down to it; another on his knees in front seems to have hold of a snake, while another snake is wriggling towards him. Behind, to the right, are three men and a child. The compartments right and left have contained human figures, but are much damaged. Below is a half disc with a florid border and carved differently from the usual pattern. Below this is a broad vine-pattern border.

No. 141 (Sewall's No. 43).

This is a large piece of rail broken into three pieces. It has been much abraded, and had the rail with half discs on one side and was smooth on the back. It also had an inscription, of which only a very few letters can now be read.

No. 142.

This is a middle fragment of a rail pillar, containing the greater part of a disc which has a border of six-petalled flowers or stars round it. The base of this pillar stands close beside it. It was unbroken at the close of the excavations, when photographs were taken.

No. 143 (Sewall's No. 46).

8 feet 8 inches by 2 feet 7 inches by 1 foot 1 inch. This is a large coping stone. Over the first head of the rail on the right is a dagaba with a multitude of flower-shaped umbrellas over it; a raja

on the center of the drum, a *chakra* on the right, and a tree on the left. Under the roll is a double rope, and while a man in each division bears up the former, a woman carries the latter.

In the second height is a sort of high pedestal, on the top of which are three dwarfs. On a square base upon the roll below are three or four human figures.

In the third height is a winged *Gavaka*, his tail over his head, a five-headed snake held by the neck in his mouth, and its body wound by his talons. Below on a round base is a star formed of three *tridentas*.

In the fourth height is a pedestal held up by three dwarfs with three fox-headed figures springing out of it. Below is a square base with florid ornamentation. At the left end is a tree and a figure worshipping it: perhaps another is broken off below with a piece of the slab. Above and below the larger curving is a belt of *apagrakas*.

There is a large mortise hole about 2 feet from the right end, and a smaller one near the left.

The outer side is also carved, and, though somewhat weatherworn, all the details can easily be made out, and form a most interesting series.

On the left is an in-door scene in a two-storied house or palace. Below, in the left corner, a man with a high head-dress sits with two attendants behind him; another sits on a cushion in front talking to him, and behind are two others with high head-dresses, each with his left hand across his chest. Beyond a pillar to the right, in an end room or doorway, are two men standing in earnest conversation. In the upper storey to the left are two women in separate rooms, the one with her hands clasped, the second resting her head on her right hand as if in grief. In the end compartment are two more, apparently conversing.

The next scene has a lady seated on the left with *chauri* and *châtras* bearers behind her, and what looks like the large oval disc or fan seen over the heads of *rajās* in other sculptures. In front of her, to the right, stand two females, and behind them a third. A fourth enters from a door on the upper right side of the scene, apparently carrying a dish. In front of her below is one playing on a flute, with two others perhaps dancing in front of the Rani. In the near foreground are four women seated and playing on musical instruments.

In the center of the third and largest scene is an empty throne with a cushioned back over which two priestly heads project, and behind them is the sacred tree with the triple umbrella over it. Beneath the throne is a stool on a cushion, bearing the *pada*. A female on the left of it bends in profound adoration; behind her another pushes forward a little boy to worship it. Behind this second, a third advances with her hand on a dwarf's head and a fourth follows her. Close to the throne on the left is also a *chauri*-bearer, a female. Above are two male and two female *devatas* flying towards the tree. To the right of the *pada* are three men seated, and behind them two tall men come in through a *stapa* or *torana* gate, outside which is a man holding the bridle of a horse with a rider on it, and beyond are two young heads. To the right of them again are buildings. Above, to the right of the tree, are three flying figures—one at least a female. A dwarf or *Gandharva* is over the *torana* gate and two more are in the air to the right.

The last scene to the right is also an interior one. In the upper portion are five seated figures, apparently worshipping an empty throne. Below the three, to the right, are two tiers of roofs, each bearing a worn inscription (see Plate IV, No. 14). Under this is a female on a bed with an infant, and a woman attending on each side the bed.

No. 144.

1 foot 7 inches by 10 inches by about 4 inches. On the inner side of the path the upright base of a pillar, the smooth side facing outwards, and with the remains of plaster on the inner side, but so following the surface of the flutes as to show that it was probably painted over. Fragments of it also remain in the circles of the plain half disc at the foot.

No. 57B.

A fine double disc lying inside the circle, which, however, has lost its tenons and is chipped a good deal round the margins.

No. 145 (Sewall's No. 78).

About 3 feet 6 inches by 2 feet 9 inches by 1 foot. A corner slab of the coping; has a large flat dwarf in the middle, into whose mouth a man is forcing the end of the roll; his head is deco-

raised with flowers and a man is seen behind pulling his ear, another behind the roll helping the one in front. Over the roll to the right are three elephants supporting a large base or *Acroleda*, on which is a flower vase or some such object.

The other side of this slab has an inscription on the round—

4(a) Nigāya mahāśatyā mārāgāle nāma ākāṣa.

"Gift of a coping stone at the north-gate of the great Chaitya of Kalinga (?) . . ."

but the greater part of the *ā* and several letters before it have been broken off since Mr. Sewall first unearthed it. (See Plate IV, 15.)

A high brick-built tower or other erection, with three arched windows on as many faces, divides the area into two panels. On the right is an interior: a raja with three nearly nude attendants behind his throne, one with a *chauri*, and another with a large oval object having a line down its larger diameter. Below, on each side, is a female seated on a stool, and below them other two on the floor.

In the upper portion of the left panel a large elephant is entering, and a man is apparently cutting off one of his tusks. Behind is a figure whose face is gone; to the right is a small figure and three men below. Perhaps this represented the *Chakravartī Jātaka*.

The carving of this slab is of unusual excellence.

No. 146 (Sewall's No. 79)

About 2 feet by 3 feet; is the upper portion of a pillar of the outer rail: it has part of a tenon on the top. The upper belt of ornamentation (see Plate XVc) has had four pairs of animals, tigers, cows, two mythic animals, and two broken away, all carved with unusual spirit. The upper half disc has a *creeping* border round it. Part of the portion below is also entire and sculptured, but sunk in the ground.

On the back was a *dagaba*, partly destroyed, and a winged lion approaching it. About half of the half disc is left on this side.

No. 147 (Sewall's No. 80)

3 feet 6 inches by 1 foot 9 inches by 1 foot 2 inches. A fragment of a coping stone very much damaged. It has been carved on both sides; on the back only the *makara* is left with the end of the roll in his mouth.

In front is a woman kneeling in reverence to a figure seated cross-legged in front of a round thatched hut. Beyond her are two males, also reverencing him, and beyond them either a domed hut or a *dagaba* of very plain type. There have been also some other figures now destroyed.

No. 148 (Sewall's No. 82)

3 feet 10 inches by 2 feet 7 inches by 1 foot 2 inches. Another piece of coping. The roll ornament is upheld by human figures. In the area above it is a *dagaba* with two worshippers, and below, on a medallion, is the sacred wheel over the throne, with two attendants.

On the other side, to the left is Buddha on a throne under a tree, and a tall *chauri*-bearer to the right, swinging the *chauri* with vigour. Behind him are five male figures worshipping under a tree; the two in front seated. A thin division is marked in the conventional way in which the Buddhists indicate rocks, and beyond it are four priests and some other figures worshipping a Buddha, of whom only a fragment is left.

No. 149 (Sewall's No. 83)

This is a double disc 2 feet 9½ inches in diameter, somewhat weatherworn.

No. 150 (Sewall's No. 84)

2 feet 10 inches wide by 2 feet 2 inches high. The middle section of a pillar of the outer rail, with a disc on the back and the greater part of a most elaborately carved circle in front. At the bottom is the throne and cushions, below it the pāda, on each side a deer; from behind it rises a massive pillar ornamented with two sets of three each of flying-fox heads and busts, such as we find on friezes, &c. Above is the abacus that has supported the sacred wheel now broken away. On each side behind the

band of the disc is divided into small ovals containing leaves, flowers, birds, and tigers. Above the disc are three dwarfs.

On the front is an equally fine half disc, and above it, in the middle, the *pada* at the foot of the flaming pillar with two worshippers. On the right are three male figures, and on the left another flaming pillar with worshippers.

No. 58B.

In the base of another pillar of the rail; the lower half disc is only partially complete. The back is smooth except a fragment of an inscription—

Kijesa chakrapa (disc).
"A tablet bearing a wheel [the gift] of Kija (Kubja)"—(Dr. Hultzsch).

No. 158.

About 4 feet by 2 feet 4 inches. A fragment of the head of a rail pillar with a broad band of animals over the half disc. Below it is a gateway near the middle of the arch and two ladies entering from it to the right to a raja seated with an oval disc behind his head, a female fanning him, and another behind him, while two others are seated at his feet.

To the left of the gate a man is being carried in the arms of another, while other three accompany them, all woolly haired. In the background a fat figure is clasped round the neck by another behind until he seems about to choke; and to the left a female is being carried away on the back of another to a building which is mostly broken off.

No. 159.

2 feet 8 inches by about 5 feet. The lower half of a rail pillar with a fragment of reel (reel) pattern round the central disc.

No. 160.

This is a small fragment of a split coping stone. Over the flower roll has been the throne and sacred wheel with two attendants.

No. 161.

About 4 feet 3 inches by 2 feet 7 inches by 1 foot. A larger piece of coping. In the left compartment is a female on a couch with very heavy anklets; behind is a half-open door and a man stands beyond; another at the foot seems speaking; below and in front of him stands another with perhaps two spears; he appears also to address either the lady or a man who stands in front of the head of the couch. Below it are two women crouching over a large seat; and in front of it a third sits with her left hand to her cheek, with her hair half loose, while a fourth with a round *dhala* on her brow lies along below.

On the back is the mural roll upborne by human figures; and in one space is a digaba with male and female worshippers, placed in a sort of boat and surrounded at the base by small harpy-like figures with the fox heads found on several stones here.

No. 162.

Is a double disc 2 feet 6½ inches in diameter, somewhat damaged on the back,

No. 163.

About 2 feet by 2 feet 10 inches. The lower left-hand portion of a flower-vase slab. It has had an inscription in three lines at the bottom, but very few syllables of it can be made out.

No. 164.

About 5 feet by 2 feet 10 inches. The lower half of a rail pillar at a corner; the mortises for the cross-bars being at the side of one face and on the edge. On the first side is a pedestal with the

paśa below it and a male attendant on each side; above the pedestal are some letters scratched in and very old Pali characters, but indistinct.

On the other and broader side, a well-cut band of flower pattern extends between two *mekaras* below the half disc, which has also a very neat leaf-pattern margin. (See Plate XV, 2.) In the central flute above, a very fat male is seated addressing a figure on the floor before him with a rather peculiar mop-like head of hair, on whose head another with loose and thick hair leans. Other figures have filled up the panel, of which the top is broken off.

In the left compartment is a male with crimped hair kneeling before a tall female; behind him is a stout figure, whose head and shoulders are broken off.

On the right side panel is the same kneeling figure and parts of three men, one with a bow in his hand.

No. 165.

This is a double disc of the rail, 2 feet 7 inches diameter, somewhat chipped. (Plate XVd.)

No. 166.

A fragment of the base of a pillar which has had a very pretty band below the half disc.

No. 167.

Is a portion of a pillar of the outer rail standing about 7 feet above the ground, but the upper portion and one side have been hammered to atoms, apparently quite lately. The north side was intended for the inner side, so that it cannot now be *in situ*.

A fine crimped band crossed the stone under the lower half circle, which had five circles of petals and a neat border. Over this the left panel has been knocked off; a part of a figure in curious checked dress only is left. In the middle panel three figures out of four are left, wanting the heads; they wear long, loose, checked dresses reaching from the neck to the ankles, unlike any found elsewhere, and seem to advance to the right towards hills and a tree. The hills and tree reappear in the left of the right panel, where are two men, each with his arm round the other, and one touching a face which comes out of what is, perhaps, a *dāgha* with a tree on the top of it. Over their heads is a man flying in the same checked dress as in the preceding compartments.

Over this was a richly-carved panel, but more than half of it has been smashed to pieces. In the middle was a throne, apparently with a tree rising up behind it, and 15 figures are still recognisable as males worshipping it, three of them *devatas*. Scarcely two head-dresses are alike and the countenances all differ. It is a great pity that this slab has been so destroyed.

The other side is very much abraded, but had only the usual three *gams* between the discs.

No. 168.

This is half of a disc, weatherworn, and the back split off.

No. 169.

A pillar in the north gate 13½ inches by 10½ inches, and about 3 feet above the surface. On the north or outer side is carved part of a flower vase, recently damaged on the top.

No. 170.

14½ inches by 9½ inches, and standing about 3 feet above the ground. The lower portion of another pillar with a face and arms on the outer side; also much damaged.

No. 56B.

A base 1 foot 9½ inches by 1 foot 11 inches, with two thin plinths below and the bowl-shaped member above (much broken), into which was set a pillar about a foot square, the base being open on the side next the wall to allow the pillar to touch it. It now stands on a flag of blue limestone forming a third plinth below it, and at about the same level as the flag stones of the great circle.

No. 171.

2 feet 9 inches by about 7 feet above ground, of which 18 inches below is rough. A slab of the outer rail, like No. 167, a good deal broken in excavating. It has, as usual, a band of scroll and lot ornament between two registers at the bottom under the lower half disc. (See Plate XV.) Above this are three panels: in the central one a raja is seated under a tree on the right, with some object in his lap, and a female on either side. He is reverencing either a bird—a peacock—in front of him, or a figure seated in the air just above it.

The left panel is too much destroyed to make out its contents. A tree appears in the right of it also, and a female kneels to some one on a seat.

On the right a raja has apparently gone to sleep on his throne; behind it are two females with chari and long oval disc, probably a fan; he has tied his cloth round his knees to give him support. Below, on a large round seat with footstool, is a man with a sword across his knees and some one supplicating him.

The large circular disc above has been full of figures, now nearly all destroyed. On a large throne in the centre, with a footstool in front of it, sat a raja and two queens; another sits on a large round seat to the right, one foot on a soft cushion on the floor. She wears two heavy rings on each ankle, but has also a sock, figured in lozenge pattern, which reaches up to the middle of the leg. To the left sits a female with her hair in a long-knotted coil hanging down her back and some object between her hands, perhaps breast. The lower portion of the circle is filled with water-plants and birds; all above is destroyed.

The back of the stone has the usual flower band under the half disc. Above it are two games in the central compartment, and one in each side; and the disc in the middle has been of quite a different pattern from the usual ones. A large area in the centre has been filled with three happy figures (nearly unrecognisable now); the petal rings are narrow and only two of them. Outside them is a sort of honey-suckle border, and outside that, one formed of four ornamental ropes or rolls, joined at eight points by clasps or medallions.

No. 172.

This is a small fragment of the base of what must have been a richly-carved pillar; the back is split off.

No. 173.

A fragment of a double disc.

No. 174.

A disc 3 feet 8 inches diameter. The back is much damaged; so also is the front, but so much is left as to make it still a very interesting slab when the relation of the different figures can be traced out. At the top is a building, apparently intended to represent three sides of a square with arched ends. On the roof of this is an inscription in three lines which reads—

*Gahapatiya Buddhaputrasa Mahabulhina capi-
tulaia gahapatiyana abhaya
dipallana paribhata te vakeya dham*

This "gift of two rails, by Mahabulhi to son of Bulhi and his father, sisters and wife" however, throws no light on the subject of the sculpture. On the lower part of the scene towards the left a lady is seated on a semicircular-backed chair, surrounded by quite a group of others, and one is entering from a doorway behind her carrying some dish. On the extreme right is a man on horseback entering from another gateway; with him is one carrying two spears, and in front of him several others, some with bows, and one of them carrying an umbrella over the head of a tall figure just in front of the horse. There are about twenty-five figures in this disc.

No. 175.

This is a small fragment of a coping stone bearing the remains of a portion of an inscription (see Plate IV, 16) which reads—

*(Siddha) Sulungataputrasa gahapa[ni].
-viggaya ballana ya Sulungas andhaya
de jhappamitra karita dappahama*

Dr. Hultsch translates this:—

"Success! A gate, a meritorious gift, was turned to be made on the southern side . . . by the household . . . the son of the householder Gulama, and by Salama (his) son of . . . *sepata*, together with his daughters."

No. 176.

Is the base of a corner rail pillar, but is so damaged, perhaps in excavating, that little is left except the band below the half circle at the base on the inner side.

No. 60B.

This is a piece of what has been a very fine *digaba* slab, but it has been broken to pieces long ago.

No. 177.

2 feet 3 inches by about 4 feet. Part of a semicircular slab with four steps round it, each about 2½ inches broad and 2 inches high; it has had a semicircular hole in the centre; and as the upper surface is rough to within 2 inches of the edge, it must have supported some image.

No. 178 (Two pieces).

About 4½ feet by 1 foot 9 inches by 1 foot, and a smaller portion joining on below. Pieces of coping stone much worn. On the right has been a flaming pillar, with rocks to the left of it and a horse and elephant approaching. Below is a long building and two heads in front of it. To the left is a throne, and over it a *thruva* gateway, with the *tristula* apparently in flames, just over the back of the throne. Above, to the left, two men on an elephant approach the gate; below, in a house, are three men; still lower to the left are four. Above them is a high brick wall with several angles, and beyond this is too much broken to be made out.

No. 31B.

This large slab I turned up to the east of No. 178. The style of art is different from that of the general run of the slabs, being much ruder. It is carved with only two figures. To the right is a man with a high turban, a very heavy earring in the right, and a square one in the left ear, with a heavy necklace having two square clumps on it and heavy bracelets. His *angoti* is tied round the waist by a scarf with rich ends. His toes are turned right and left, and he holds up a flower with his left hand, while the right rests on the head of a boy behind him. This boy has also heavy earrings, a collar, and *angoti*, and he holds a flower in his left hand. Both have oblique eyes. They stand on what appears to be a brick wall.

No. 179 (Sewall's No. 13).

7 feet 3 inches by 2 feet 7 inches. A slab of the coping lying in the inner circle. At the left end the sculpture is entirely peeled off. What is left at the right presents part of a very animated battle scene, with chariots, horses, elephants, &c. From a chariot, open behind, the warrior is throwing his javelin at the pursuing foe. An elephant has seized a horse by the neck and holds him fast, while his rider may attack the horseman at pleasure; another horse goes down upon his head and the rider is trying to save himself from being thrown forward, while beyond him is a horseman at full speed. In another chariot are two men, one with a bow.

It is a great pity this remarkable scene is so injured: all the finer details, even of what is left, are worn away or split off.

No. 179 B and C.

The first of these is the base of a nearly square pillar, and the second the bottom of a rail pillar, perhaps *ra-sa*. There is no carving on either: both have suffered in the excavation. There is a similar base of a rail pillar behind a piece of brick wall or basement, a little further round, about half way to No. 180.

No. 180.

Is the base of a rail pillar *in situ*, of which the sculpture has been all but entirely cleared off, apparently quite recently. A little bit of the pattern of the lower band is left on the back only.

No. 181.

Another pillar base *in situ*, which has also suffered severely, but a part of the lower disc is left on the front.

No. 183.

This is a double disc, with a fragment of an inscription on the upper left corner. In the centre of the circle is a throne with the *pada* below and the tree behind: two tall *akṣara*-beams are behind the throne, and the whole area is filled by about 29 other figures. The back is elaborately carved in the usual style.

No. 183.

This is a disc from which the front has peeled off. There is a fragment of an inscription on the upper left corner—

... . *aprasamāyika*
-aprasamāyika ...
[daka]vādyā ...
[g]hāṭikā
-dānā

The peeled surface has some rude drawing on it and some comparatively modern inscriptions in Devanagari.

No. 184.

This with Nos. 185, 186, 191, 194 are *in situ*, but have been mercilessly treated. Only a portion of the lower disc of this rail pillar is left.

No. 185.

This is a double disc with parts of an inscription on the upper left corner—

... . *śīla* *aprasamāyika*
-(ya ?) aśṭāpāṇikā
 ...

No. 186.

Base of a rail pillar. The whole of the half disc on the back and most of that on the front is left. The small fragments of the disc between this and the next pillar lie where it has been broken up.

No. 187.

This is a fragment of the lower half of a rail pillar split up the middle and out of its position. The front is split off.

No. 188.

9 feet 8½ inches by 2 feet 8 inches by 1 foot 4 inch. This is a large coping stone, slightly curved, with the flower roll supported by human figures on the outer side. The inner side is a good deal weather-worn, but contains at least five scenes. Beginning from the left hand we have in the first a building, at the entrance to which a figure is seated with his back to the spectator; to the right is a *Nagaraja*, and three other men in front, whose small female figure supporting some large oblong object on her shoulder. Behind these are seven heads, of which three at least have the simple *Naga* hood, indicative of females, and it has been probably over two of the others also, but is decayed. From a balcony at the very top of the scene three figures look down.

To the right is an irregular division, and the next scene begins with a female standing among rocks or on steps, holding up the palm of her left hand as if speaking of the scene below; and just in front of her, to the left, are two heads looking down over the hind quarters of a horse towards the Nāgaraja, who, with his hands joined, appears in the lower part of the scene advancing to the right; behind is a horse bearing two riders, both of whose toes are turned backwards, and the face and body of the hindmost rider. The horse is leaping over a little fat figure, lying, perhaps asleep. Behind it is another figure looking down and holding a spear or other similar weapon. In front of the horse is a rocky wall or division reaching half-way up the scene, to where the division is carried horizontally to the right, making room for four figures over it, two of them with weapons, who seem rushing to the right, but are looking back at the riders or at the little figure below. Over all the figures from the Nāgaraja are three men mounted, the first on a horse, the second on an animal with an avian beak and feline claws, and the third on one with a tiger's head. Between each pair is a figure with a sword, broadest near the point, similar to those which figure as often in the Ajanta paintings.

Below the horizontal division line just mentioned, under a tree, are two figures seated, one apparently receiving something from the other. Just behind the second of these a tall man has seized another by the middle and is pitching him head foremost into the turmoil on the right.

In the lower portion of the next compartment a man riding on a deer is rushing towards the last-mentioned figures, leaping over a fallen figure with a spear over his shoulder. A runner behind has seized the deer by the tail. Above is a figure on a horse riding towards the right; behind him a man with a sword or spear, and in front one with a halbert. To the right are one or two figures supplicating, one of them having a sword by his side. There are also two or three figures in the scene which are not clearly made out. To the right of it a tall figure is seen entering a doorway, and farther to the right is a large in-door scene. In the centre of this a raja is seated on a throne; to the right of it stand two females, the second with the large oblong fan-like object remarked before. Below them and the throne five females are doing reverence or supplicating. To the left below, on a low seat, a stout man is addressing the raja, and above him are nine other male faces, while four more—perhaps female slaves—appear behind the throne.

In the last scene to the right are three small, fat figures below, with poles over their shoulders and not touching the ground. On the pole and the head of one sit other two similar figures, one with a pole (perhaps a sword), and over their heads springs a man on horseback and another clinging to its tail.

Above is a long single-line inscription, but too much weatherworn, I fear, to be made anything of.

No. 189.

1 foot 3½ inches by about 10½ inches, and 2½ feet out of the earth. The east face of a pillar, the back split off and broken where the chamfering of the corners begins. The half disc on one face and most of the smaller ones on the sides are left.

On the face under the half disc is a scarcely legible inscription in one and a half lines, in small characters, with very long stems.

No. 190.

This is a fine double disc lying just behind No. 194. On the face of it is a large dagaba, filling nearly a third of the circle with the multiple umbrella ornament. Below are two kneeling worshippers, and on the left eight females paying reverence to it, one with a dish in her right hand. On the right are five men playing on musical instruments.

Nos. 191-194.

Nos. 191 and 193 are the lower portions of rail pillars, and Nos. 192 and 194 double discs. No. 191 has been much split and shattered in excavating. The back half disc is much decayed; the front one is also damaged.

Of No. 192, the front is split off and destroyed. On the upper left corner has been an inscription of which the syllables (*gāndhāra* only) are left. The back disc is also much worn. No. 193 (see Plate XV) in front of No. 189 has the lower disc almost entire; but above, the slab has been very much shattered and broken. In the middle compartment a man sat on a round-backed seat or throne, while a slave in front bathed or chafed her feet and a female stood on each side. In the compartment to the left a figure was coming out of a door; in that to the right a raja was leaning against his horse.

No. 194 is much weatherworn in front. It has had an inscription on the upper right-hand corner, now rotted off except three letters—*ar* and *dhva*."

No. 62B.

From behind Nos. 192-195 I had several stones dug out; they were all broken fragments thrown in behind the rail, as if to give it support. Among them was a small standing figure of Buddha, the head gone and with a very faint inscription on the base.

No. 63B.

Also a very large fragment of a statue holding a flower in his hands, as if making an offering of it. A rich necklace of seven strings with a square clasp across it bearing, perhaps, a three-headed cobra, falls down over his chest. His clothing is fixed by a belt round his waist, and is carefully depicted, both in front and on the back. Unfortunately both head and feet are gone. Fragments of a finely-carved rail pillar and disc, a piece of coping stone with a fragment of an inscription, &c., were also found.

No. 195.

About 2 feet 10 inches by 2 feet 9 inches. A fragment of a split coping stone. On the left is a *torana* gateway of the Sanchi pattern, in front of which are two horses with plumes, and below are four men in earnest conversation. Above, to the right of the gateway, are the heads of a horse and of a large elephant, and to the right of the last is a tree, below which has been a tall figure (now broken off) with an umbrella. To the right again, are five tall figures (partly broken off) with Andhra head-dresses.

Behind this stone is first an octagonal pillar, into the side of which No. 194 is mortised, 13 inches through or 8½ inches each side; and second a split portion of a pillar 1 foot 4 inches, by perhaps originally 1 foot. Into this latter No. 195 is mortised. Some other blocks have been piled up at the back of these.

No. 196.

This is a double disc, considerably injured in front and with an inscription on the upper left corner of the tencor—

Chhatakicha sphipamallha
Chhandaniga[ra]ja sachi
dhama.

"The pure gift of Chhatakicha (Chhandakritra) the chief of the merchants, the pious trader."—(Dr. Hultsch.)

No. 197.

The lower portion of another rail pillar is *in situ*, but very much injured in the excavation. It has been richly sculptured and carved on both sides.

No. 198.

7 feet 8 inches by 2 feet 6 inches. A rail pillar, complete on the back to the top of the central disc, except that one edge has been broken off. On the back, besides the disc, are three conical whispering *gros*. It lies on its face, the upper portion of which is split off to below the middle of the central disc. In what is left are several female figures in positions not easily accounted for. In the central area below it is a man moving, apparently in great haste, before whom a female kneels and supplicates: beyond her are three other figures, and another female is behind the man to the left. The right-side compartment is destroyed, except parts of three female figures. The left contains a man and woman on seats and five figures behind them, one (apparently a female) with a very peculiar turban or head-dress.

No. 199.

About 2 feet 7 inches square. A piece of coping stone, the front split off. Over the flower roll is seated, with hands joined, a *Nagaraja* with a female *chauri*-bearer on each side. On the medallion upon the roll below is a star formed of four triangles.

No. 200.

This is a single disc of the rail, No. 39 pattern.

No. 201.

A broken fragment of coping stone, apparently a corner piece, with a margin up the left side, and a female (head gone) standing in a *sakara*. Then a division cuts her off from the next panel, in which a man appears trying to escape from four women who hold him by the leg and arms. Above him, in another panel, have been other figures now broken off.

On the back is a throne with the *padma* on it; probably the wheel has been above and two worshippers behind the throne. Below a double *sakara* mouth forms a shield on the roll.

The upper part of this stone lies behind the pillars between Nos. 194 and 196, and below some others.

No. 202.

This is the lower right-hand fragment of a slab with a throne and footstool: a man and woman stand on the right of it and a *dakṣiṇī* line above. The rest is gone.

No. 203.

This has been a double rail disc, but the front is split off.

No. 204.

4 feet 0 inches by 2 feet 7 inches. A fragment of the outer half of a coping stone. The area above the flower roll has the throne over the *padma* and the wheel above, on the lion pillar, with two seated worshippers. On a medallion on the roll is a star made of four triangles.

No. 205.

This is a large fragment of a slab, on the lower half of which is Buddha seated and teaching, the foliage of a tree half surrounding the aureole (*akṣorṃśāla*) behind his head. On his right a small figure is about to strike at him with a sword or club. On his left a similar figure makes a grimace with his hands joined, and behind him a female stands and touches Buddha's knee. Below the figure with the sword a man sits as if in ecstasies, and above on each side is a *dakṣiṇī* with a dish filled with something.

Over this is an inscription in two lines, rather faint, but which the enumerator has done his best to spell by painting the number over it with thick tar.

Above this was another panel with the throne and footstool in the centre, and a deer and worshipper at each side, the rest broken away.

No. 61B.

Behind No. 206, but nearer to No. 197, at the foot of the brick parapet I found this stone, which is a fragment of a stone similar to No. 61B and Mr. Sewell's No. 52. In a narrow compartment on the left is a man standing with his left hand on his girdle. In the second compartment is Buddha standing preaching, two females kneel to him on the left, and another brings forward to him a boy on the right; behind her is another tall one, also with a boy, and behind are four other females and one male, while behind the two kneeling women on the left are two men.

Below in a recessed member are four happy figures, and on the quadrantal moulding below is part of a half-obliterated inscription. It seems probable that Mr. Sewell's No. 61, which (with two others) seems to have been carried off by the Duke of Buckingham's party early in 1880, was a part of this stone. On the back are also happy figures and some squinchings as if a design had been first begun on the back and then given up.

No. 206 (Sewell's No. 16).

13 feet 0 inches by 4 feet 7 inches by 10 inches. This is a very large slab, hewn only on one face, on which have been three ornamental pilasters (one of them quite hewn off). These pilasters are

only be compared with those in the Viṭhara at Pīṭākhara and with those on the steps at Jaggayyapeta. The base consists of three thin pilasters as in the Naṣik and other caves, supporting a thick *śaka*-shaped body, carved with leaf and bead patterns. Over the lip of this stands a projecting member of about the same height with three goss in the one case and two winged elephants in the other. On this stands the shaft with a central disc in the middle, and a half one above and below, the corners chamfered off between. Over this is the capital, exactly of the Pīṭākhara type, than a line of beads and an abacus of three thin members, on which stand two winged animals (*ḥimura* and *linus*) supporting a quadrantal moulding. (See Plate XIV.

Beyond this lie large fragments of at least seven great red pillars of brown granite, brown exceedingly smooth above the ground level, and each with a dark streak across, about the level of the middle of the lowest bar, possibly caused by water; the upper edge is sharply defined in all cases, and it wears off downwards in about 3 inches.

At the east gateway, where the statues have stood, the excavator has omitted to number many important slabs.

No. 307

18 inches by 18 inches by 3 feet. This is an octagonal pillar with a rail-pattern ornament round the base and a circular cap (broken) on the top, slightly hollowed above. It seems to have been a stand for something, but for what is hard to guess.

No. 55B.

Is a broken double mill die. The back is pretty entire, but of the face only a fragment remains, with about a dozen heads in it with peculiarly varied head-dresses.

On the upper right corner is an entire inscription. (See Plats V, 18).—

Chloroceryle alba.
palea. *Ducula striata*.
off. palea. *D.*
aurifrons.
aurifrons.

No. 66D.

About 3 feet 9 inches by 2 feet 4 inches; a triangular fragment of a coping stone, which has been carved with unusual care.

On the left a portion of a tree is seen with fruit on it minutely carved, and among the foliage a head, perhaps of a child,—the rest is broken off. Below, two females stand in an attitude of supplication to it, and a third stoops down. To the right in an upper apartment a partly nude figure is seated, another bows to him, and beyond stand a young man with some round object in his right hand and a female with her hair knotted upon her shoulder.

In the area below is a lady and her maid supplicating a man who carries an infant in his arms. Below has been a lady seated in a chair and another behind her.

To the right of this are houses and a champagne tree at the door of one of them. Above to the right is a ruler seated on his throne and a man bringing in an infant. To the right of the throne a female stands with her hands crossed. Behind it are two heads and to the left other two looking out of a small apartment. Below this the scene is broken away, and to the right are left only the heads of a man and woman. On the curve above is an inscription, (see Plate IV, 17) which Dr. Hultsch reads—

...*... ..*...

● 2014 年 12 月 15 日

² "The gift of the female mendicant Roha who has passed beyond the eight worldly conditions, the daughter of the very venerable Saktia who had been a great man (P)." . . .

⁴ While *tsing* looks like *tsip**, *'tsib**, like *'tsib**, the final phoneme is omitted; the /t/ of *tsing* may be final. — E.H.

AMARAVATI STUPA

No. 6719.

1 foot $3\frac{1}{2}$ inches by 1 foot 1 inch, and about $3\frac{1}{2}$ feet above ground. The bottom of a pillar stuck obliquely in the ground with the greater part of a dagaba in low relief on the east face.

No. 63B

1 foot 8 inches by 1 foot, and about $2\frac{1}{4}$ feet long. Apparently one half of the lower portion of a pillar. About $3\frac{1}{4}$ feet of it is unframed; over this is a *dagaba* on the front, having a five-headed snake between two pilasters on the drum; and about 21 little umbrella-like flowers lining about the capital. Above this the pillar becomes octagonal, but is broken off about $1\frac{1}{2}$ feet higher, through the middle of an inscription, which must have covered three faces.

We can only read—

Adha. pa. 11a (?)
 lakṣaṇa bhāṣya . . .
 prapanchaṇaṭīkā de

Many fragments of broken pillars and rails lie about here, with little bits of beautiful sculpture on them.

No. 309.

This is the lower portion of a rail pillar, the back peeled off, and only a good-sized portion of the lower half disc in front and the band below it left.

No. 494.

A small fragment of stone stuck in the ground in front of the last; has the following fragment of an inscription (see Plate V, 19) in letters of the Mauryan type—

APPROXIMATELY - 1940-1941

¹⁰ A pillar of the general Mahabubala.—(Dr. Hultsch.)

No. 70B

4 feet 4 inches by 1 foot 7 inches by 11 inches. A little further to the right is a large piece of perfectly plain coping stone.

No. 71B.

About 2 feet broad by 3 feet 8 inches high. Behind the last is a fragment with part of a pilaster on it similar to those on No. 206, only it has been mostly knocked off. The animals over the capital were probably winged elephants. Above is a frame, on the lower member of which is part of an inscription (see Plate V, 26) in Mauryan characters, reading—

Siddhānta Odiparivartana vādaka Śaṅkaradeśika Bhaṭṭa.

"Success! [The gift] of the preacher Budhi, who resides in Odiparivenena."—(Dr. Hultsch)

Above this is a slightly recessed flat member with upright oblong holes in it; then a fillet with a winged horse, a buffalo, an elephant, another winged horse, and a bear, each pursuing the other. On the frieze over this is neatly carved, in one compartment, the throne and tree behind it, with the *poelo* on the footstool and two men with flower vases. Next to this are three tall pillars with the discs between, all neatly ornamented. A narrow projecting member surmounts this. The upper part of the stone is only five or six inches thick, while below it is double as much.

No. 73B.

This is a small fragment, 2 feet broad, of a similar slab, stuck in the earth, very much abraded, and only a portion of the frieze left, with the wheel over the pado, and those over two rings not observed elsewhere.

AMARAVATI STUPA

43

No. 209.

About 18 inches by 2 feet. A fragment with the base of a pilaster upon it, and below is a sort of dado, ornamented with geese carrying each a flower in its mouth. This is lying loose on the ground near No. 214.

No. 73B.

In front of No. 208 is another piece of slab with the base of a pilaster in the corner of it upheld by a dwarf.

No. 210.

About 3 feet by 3 feet. Another slab of the same sort, the pilaster pretty entire except the base of it. The animals on the capital are winged lions. On the architrave is (see Plate V, 31)—

Siddham mūḥimya śivaliḥya upatīḥya sūśahatūḥya dṛeyaham[amā].

"Success! The meritorious gift of the female worshipper Śivali (Śivali), together with her sons, together with her daughters"—(Dr. Hultsch).

The next member has four holes in it, as if for little wooden blocks to represent the ends of beams, and above it are ten animals, six of them with wings. In the frieze are the throne, *pāda* and tree, with two attendants bearing vases; and in another compartment the dagaba and worshippers, the compartments being separated by pieces of ornamental rail pattern.

No. 74B.

About 3½ feet by 1 foot by 6 inches. A fragment like a piece of plain coping with part of a rather rudely-cut inscription reading—

Samjñakamandati ? ?

No. 75B.

1 foot 10 inches by 2 feet by 2 inches. Two *pāda* with the shield between two *śaśāṅkas* on each heel, and two worshippers on each side. The front portion, where the inscription should be, is gone.

No. 211.

2 feet 11 inches by about 3 feet. This is the greater portion of one of the flower-vase slabs. It is broken across the bottom.

No. 212.

About 2 feet 11 inches broad by 2 feet 9 inches high. The lower portion of a slab, with Buddha seated preaching, having a Nāgarāja, his queen, and a *dātā* on each side. The upper left-hand portion of this panel and the whole of the upper one is broken off.

No. 76B.

About 2 feet 2 inches by 2 feet 8 inches. The right-hand portion of a panel of a large slab: contains a dagaba with worshipper and a *dātā* to the right.

No. 213.

A large portion of a double disc.

No. 214.

2 feet 7 inches by about 4 feet by 6 inches high. A large slab, the upper part broken into four pieces but could be cemented. It has the wheel above and the tree below, each over the throne, and with two male worshippers and a *dātā* on each side.

No. 215.

Is a small fragment from a similar panel containing a worshipper.

No. 77B.

Two pieces of other slabs, with three lions across the one, and two on the other.

No. 217.

A fragment of an inner rail pillar, smooth on both edges and with part of an inscription (see Plate V, 22) in the same characters as on No. 78B—

—*sa śāstāśāsa pāraṇi* [to].

No. 78B.

Another fragment of what looks like part of a pillar of the inner rail lies between the upper end of No. 66B and No. 66B, on which is a portion of an inscription (see Plate V, 23) reading—

ye(7) āyamaṁ mahānāyadharaṁ aya Buddha.

Taking this portion first and reading the part on No. 217 after it, Dr. Hultzsch renders the whole as—

"[The gift] of the ascetic... the disciple of the venerable Buddha... who is very well versed in the *Pitakas*."¹

No. 218.

2 feet 3 inches long and 6 inches thick. This is a stone very similar to No. 78B, and may be a part of the coping. The end of an inscription on it is in rather smaller and better-formed letters—

āpādānaṁ apādānaṁ āpādaṁ āpādānaṁ . . ?

No. 219.

The upper left corner of a slab with the wheel on it, like No. 214.

No. 220.

A fragment of another large thin slab, of a different pattern, having apparently had two or three smaller flower vases above, a band of flower pattern below them, and then animals.

No. 221.

Another slab, broken at the top and very like No. 214, only that there is a man and woman on each side the throne below the tree, and the positions of the worshippers in the upper panel are also different. There has been an inscription on the dividing belt, but it is entirely abraded, and the number is painted over it with tar.

No. 222.

5 feet 7 inches by 3 feet 2 inches. One of the most perfect of the larger slabs. On the upper panel is the wheel above the throne and two male worshippers seated on each side, with a *śrīvatsa* above.

The lower panel has Buddha on a low seat, his feet not laid over one another as at Ajanta, &c., but one in front of the other. His left hand is held in front with the palm turned upwards, but the back does not rest on the foot; the right hand is held up as if in the act of addressing. The robe is full and loose, and a corner of it rests on the left shoulder. Behind the head is an aureole, and over (partly round) it, the foliage of a pipal tree. On each side are two male worshippers with the Andhra turban and two *śrīvatsa* above bringing presents.

¹ Compare *tripiṭakadhara* (Chalukya, &c. *dhara*).

Up the right side of the slab is a border about 5 inches broad with six medallions on it; there is a good deal of lime up the left side and along the top of this slab.

On the lower edge of the slab is an inscription in three long lines, but it is a good deal poked and chipped off, and of the last line probably nothing can be certainly made out. This inscription is of special interest as containing the name of the capital *Dharmakataka*. (See Plate V, 34.) I read it thus at first sight (there is a misspelling in *Rhagapate* for *Rhagante*)—

- (1) *Siddha name Rhagapate legatus Dharmakatakas upadevata*
 (2) *ya- (1) yata sa . p . dharmakatakas pharuniga rhagapemaya pusa cha kaphasa Buddhi*
 (3) *buddi dharmakatakas ?*

The word *Rhagante*, it will be observed, is wrongly spelt; but the chief interest of this inscription is in the mention of the city of *Dharmakataka* the capital of the Andhra kingdom and probably on the site of the modern *Dharmakota*.

No. 223.

Is a very small fragment of the base of a rail pillar, with only a portion of the band under the lower half disc left on it.

No. 224.

2 feet 9 inches by 1 foot: this is a fragment similar to No. 216, which has been built in with lime in its present condition. It has two lions and a bear in line, and below a band of rudely-carved rail pattern.

No. 225.

This is a fragment forming the upper left corner of a slab of the same style as Nos. 16, 81, 113, 131, &c., only there are no holes for iron pins in the centres of the triscala ornaments, of which one and a large piece of the second are left, also two of the animals on the band below and the flower-like umbrellas of the *dagaba* that occupied the lower panel.

Nos. 226 and 227.

These are double discs of the outer rail, in pretty good preservation, but, like so many others, the central projecting circle is broken out, as it usually is in three instances out of the four.

No. 228.

Is another disc which has been much injured in excavating, the flanges and edges being broken off all round.

No. 229.

This is a rough block of stone with a rudely blocked-out figure of an animal on one side. It is of no interest.

No. 230.

A single disc of the outer rail, the centre broken out.

No. 231.

2 feet 10 inches by about 4 feet. This is a slab (the top broken off) of the same style as Nos. 72, 74, 120, 219, 221, 214: only the throne and *yata* below it with the feet of the attendants are left of the upper panel. On the lower, is the tree over the throne, &c., a tall man on the left side holding up a banner in front of it, while the corresponding figure on the right holds up a double umbrella; each is attended by his wife worshipping, and above is a *danda* with gifts on each side.

Below is a two-line inscription, a good deal weatherworn and partly illegible, read doubtfully—

Siddha Sagaravakha pusa
ya karmakata kaphasa

AMARAVATI STUPA

No. 232.

3 feet by 4 feet 3 inches. This is the most perfect of the flower-vase slabs, Nos. 1, 22, 80, 104, 107, 117, 129 and 130, 211, 237, 252. It has a narrow projecting border up the right side, but none on the left or top. Lime along the top shows that it has been built in somewhere.

On the base is an inscription in one and a quarter lines of which a good deal is legible. (See Plate VI. 25.) Dr. Hultzsch reads it from my impression,—

*Siddhā Channabharana Nāgapa [ratapa] pulasa Vidhikasa samatubasa sathapalasa sathatubasa
pulasa aka Nāgasa sama[śāś]tubasa sathatubasa sathatubasa sathatubasa*

His translation is,—

"Success! A tablet on which is a brimming jar,¹ the meritorious gift of the shoemaker Vidhika, the son of Nāgagaratapa (T) with his mother, with his wife, with his brothers; and of his son Nāga, together with his daughters, with his relations, friends, and connections."

No. 233.

Beside the preceding lies the fragment of the base of a similar slab.

No. 238.

2 feet 6 inches by 1 foot 5½ inches by 8 inches. In front of the last, in the trench, lies a coping stone entire but perfectly plain, with mortise hole below and rounded top. It has a slight curve.

No. 234.

1 foot 5 inches by 1 foot. This is a roughly-carved dagaba with a warhipper to the left of it. It appears to have been the corner of a large slab, but in its present form it has been built in with lime.

No. 235.

15 inches by 20 inches. The upper right-hand corner of a slab like No. 231.

No. 236.

The upper right-hand corner of a slab like Nos. 232 and 237.

No. 237.

A slab quite similar to No. 232, but broken slantly across the upper part and all the upper right-hand parts gone.

No. 238.

A small fragment with a lion on it, and sticking to bricks and lime at the back.

No. 239.

The head of a figure with small curls all over the scalp and a round *tilaka* on the forehead.

Nos. 240 and 241.

Two pieces of split coping stone with the roll upbown by men.

No. 242.

2 feet 2 inches by 11 inches by 5½ inches. A piece of a small coping stone, the ends only broken off, perfectly plain.

¹ This letter is an addition, and is entered below the line.

² A brimming jar is considered a lucky emblem, see Childers, *s.v.* *purna*.

No. 243.

Another fragment like No. 233, with a lion.

No. 244.

A small fragment that looks like part of an octagonal pillar, with chaitya window pattern on one side.

No. 245.

Another small fragment of one of the large thin slabs, with only the body of a female worshipping on it.

No. 246.

A double disc, the centres entire, but the upper side much chipped and broken in excavating.

No. 247.

A split fragment of the outer rail, with a very tall pillar-like dagaba or rather tower, for it has not the usual capital and no *chhatra*; it is attended by two figures in long flowing robes.

Nos. 248 and 250.

Two fine well-cut double discs, in fair preservation.

No. 249.

About 15 inches by 10 inches: the left-hand portion of the base of a slab similar to No. 232. It has had an inscription in two long lines, much weatherworn and most of it wanting. It begins—

*Siddhā Namo Bhagavate Hanubh[?]papa[?]tana[?] Dusika [as]
aputakāsa adukā[?]sana[?]sana[?] [as] [?]stakā[?]dha[?]sa[?]* . . .

"Success! Adoration to the holy one! [The gift] of Dusika, the son of the householder(?) Hanghi, together with his sons, with his daughters, with his relations, friends, and connections . . ."—(Dr. Hultzsch).

No. 253 is perhaps another fragment of the same slab.

No. 251.

It is a pity this curious double disc has been so broken. It has been full of figures. In a compartment at the top is a man on a couch to which another is approaching with a long sword, as if to murder him. Behind are other two figures. To the right is a round thatched hut, a doorway and trees; but the lower portion of the slab is broken away.

On the left portion a male figure is seated in the middle addressed by two in front, while behind and in front of him are numerous females with the round *tilaka* on the forehead.

No. 252.—See No. 249.

No. 253.

This is the lower portion of one of the slabs with a dagaba on the lower panel. This has one worshipper and a *dévala* on each side.

It is to be remarked that all the slabs bearing the flower vase, wheel and tree, wheel and dagaba, *trishula* and dagaba, have a more weatherworn appearance than any others. A majority also have had inscriptions. They would seem, therefore, to have been in prominent and exposed positions without much shelter from the weather.

¹ *Hanghi* or *Panghi*? perhaps *pākapati* is meant.

AMARAVATI STUPA

No. 234.

Apparently a portion of the top of No. 1.

No. 255.

A piece of a split coping stone, with the flower roll upheld by a man. The top, as in many similar cases, has been hewn off; and here iron pegs have been inserted at distances of a foot apart along the upper margin.

No. 30B.

At the south gate I turned up a sort of step and found it to be the base of a pillar similar to No. 3, but with no carving but the half discs.

No. 31B.

2 feet 4 inches by 11½ inches by 5 inches. A stone with a curve on the plane of its face, carved on the upper surface with men and animals, all much worn, as if it had been long used as a step, of which it probably originally formed part.

At the end of and inside No. 4, built in with bricks and mud, were eight or nine pieces, five of them being parts of a beautifully-carved pillar, a piece of railing, and other stones.

No. 32B.

The five pieces of the pillar alluded to fit together, and it is possible more of it may turn up on further excavation. One piece is the right side of the lower half disc, the corner over which is filled in with a beautiful honeysuckle pattern preserved on a second fragment. Two fragments of the band below the central disc show a man in the central compartment moving violently to the right; a figure kneels before him with a triple-hooded snake by his side; and above or behind him is a figure with the right hand uplifted and with a rod or staff, and carrying some object over his shoulder in the left.

In the right-hand panel on the extreme right is Buddha holding out his alms-bowl. A man with a yoke head-dress, a scanty cloth over his shoulders, and his left foot on a lotus is about to place something in the alms-bowl, while a female behind him is joining her hands in reverence. A fourth figure behind Buddha is destroyed, except the right foot.

Of the central panel only one fragment remains, containing parts of some worshippers.

No. 33B.

In front of Nos. 10 and 11 I dug out the upper portion of a narrow pillar much chipped and damaged, but with a few letters of an early inscription above the upper half disc.

No. 34B.

This broken slab was found near No. 34B, and has evidently formed part of the same frieze, and is of about the same size, broken also along the right end. It is a good deal weatherworn. The principal figure is Buddha with snakes, standing under a tree with a figure kneeling on his left and another paying respect; to the left of these are two females, one with high head-dress and something like the foliage of a tree behind the head of each; a third kneels in the lower left corner, and five beyond form an audience. On Buddha's left are apparently two disciples, a child or monkey, and five other figures, one above the rest being a female. In the upper right side is a balcony with three apertures and five figures looking out from them. Below have been the happy figures and a quadrantal moulding.

No. 35B.

This is a small fragment found in the south-south-west, with Buddha seated, his legs crossed under him and preaching; an attendant on each side are now represented only by their heads; and below are two worshippers with high turbans kneeling over the footstool.

No. 86B.

This is also a portion of a small slab with a dagaba in the centre, with *chāntres* over it, and a figure (perhaps a female) standing in a *torana* gate on the left side: the right is broken off.

No. 87B.

A small fragment from the south-west side, containing part of the capital of a small pilaster carved on a slab. It has two lions over the abacus, and the representation of the end of a bracket resting on them. Over this are carved the members of an architrave.

No. 88B.

On moving 146, a circular slab 2 feet 1 inch in diameter was found with a mortise hole in the centre surrounded by a lotus, and this again by a sunk area carved with rays. The outer border is raised and has a well-cut inscription which leaves no doubt that these stones were *chāntres* over dagabas. The largest is that at the well, 4 feet 9 inches in diameter.

The inscription round this (see Plate VII, 23) reads—

Uśādhya eka Deyadadhya mallaga veyadadhya uśādhya arāṇṇādhya pādādhya chādīgana sīlana daga dhamaṇ.

No. 89B.

In removing the base of No. 142, I found it propped behind by four fragments of a broken pillar. Two of them belong to the left side of the space over the central circle. On a throne is a *rāja* seated, with his queen on his right hand, her right foot on a square footstool, and a female sitting on her anklets. Beside her sits a monkey looking on. To the right a man sits on his knees with short curly hair and holding up a platter with a cobra on it. At this the *rāja* and his queen are looking. Over his head is the foliage of a tree. To the right of the throne a female sits resting her head upon the back of her right hand, which lies on the corner of the back of the throne. Behind her is another with some large object on a platter, and to the left are two others; their heads are on the third fragment, which contains the edge of the upper half disc. The fourth piece is the end of the upper border and contains a dwarf, apparently feeding an animal with branched horns, and a broad face; in front of it is another, of which the head is gone.

The sharpness with which these fragments are carved increases the regret that such sculptures have been so destroyed. It is probable that a thorough excavation round the line of the outer rail would bring to light many beautiful fragments.

No. 90B.

This is a triangular fragment, which perhaps belongs to the coping at the eastern gate, where sculpture of similar character was found.

STONES EXCAVATED BY MR. SEWELL.

The stones excavated by Mr. Sewell and left where he found them have been described among those enumerated on the survey plan. His numbers have mostly been washed off. But a large number of stones, evidently not in situ where he found them, he judiciously removed to a small shed built on the north side of the excavation. Mr. Sewell's accounts of these stones in his report are generally accurate, and therefore a fresh description of them in detail is not necessary. In the shed are his numbers 1, 2, 5, 9, 12, 14, 17, 18, 21, 22, 23, 29, 32, 38, 47, 48, 49, 56, 51, 52, 53, 54, 55, 56, 58, 59, 60 (61 wanting), 62-73, 76 and 88.

No. 21, described by Mr. Sewell as a small stone with a portion of an inscription on it, and which most probably formed part of that on another stone, cannot now be found. This and one or two others from the circle were carried off, I am informed, by the Duke of Buckingham and suite.

No. 17. This pillar, fully 8 feet long by 4 feet 4 inches in periphery, has a fragment left of a rectangular base 13½ inches by 17½ inches, above which it changes into an irregular octagon. It bears

part of a long Sanskrit inscription, each line of which breaks off incomplete, as if it had been continued on an adjoining slab or pillar. This was probably the shaft of a pillar whose base (No. 67B) is still near the east gateway, together with part of the base of another similar (but probably thicker) pillar (No. 68B), on the upper portion of which may have been the remainder of this inscription. It is a record of the Pallavas and contained a long dynastic list, in which Mr. Fleet reads the names of the following Pallava kings:—

Sinhavarman	Sinhavarman II	Mahendravarmā
Sinhavishaya	Arjavarmā	Sura
Nandivarman	Ugravarman	Pallava

It is probably of much the same date as that published in the *Indian Antiquary*, Vol. VIII, page 373, which also mentions a Sinhavishaya and a Mahendravarmā, then Nandivarmā, Mahendravarmā II, Paramésvaravarmā, Nandivarmā II, Paramésvaravarmā II, Nandivarmā, Pallavamalla-Nandivarmā.

On the other side is a Pali inscription in two lines (see Plate VI, 27) reading:—

*Chakrapāṇi Vāsumatiputtaṃ Himālaṃ sabbhīyasa
Sappasāsa sabbhīyasa sabbhāṭṭhāsa (Aśoka's) dāṭṭhā.*

"The gift of a pillar from the householder Himāla, the son of Vāsumitra, with his wife, his sons, his sister's sons, and his daughters."

The "fourishy scroll" which Mr. Sewall mentions as above the Pali inscription seems to be a medieval form of the syllable *Śrī* multiplied several times downwards. The "roughly-cut triple umbrella" on the base is what remains of a group of umbrellas. Compare No. 68B.

No. 18 is outside at the end of the shed, and seems to have been well pounded with stones thrown at it since Mr. Sewall left it. There are a few letters of an inscription on the inner face of it, but so weatherworn as to be scarcely legible.

No. 29 is a portion of one of the large slabs described above under Nos. 16, 30B, 115, 131, 225.

In his account of No. 32 Mr. Sewall has mixed up the account of two stones which he has numbered "32." The one, a small fragment with a figure of a *śīṣa* with suppliants on each side; the other, the lower right corner of a flower-vas slab with the ends of three lines of inscription on it.

No. 47 has fragments of an inscription on it. This and Nos. 48, 49, 50, 51 are all similar to those described above as Nos. 10B, 11B, and 13B.

His No. 52 is an exceedingly beautiful slab and is only matched by No. 23B above described.

No. 57 is a portion of the base of a flower-vas slab with a few letters of an inscription in two lines.

No. 59 is an interesting slab presenting, perhaps, a version of the *Chakrapāṇi Jātaka*; the man carrying "two loads" is quite the counterpart of the huntsman in the Ajanta representation of the scene, and he carries four elephant-barks on a *śāṭṭhā*. He is also represented here beneath the great elephant as in the *Jātaka* story, and again as sawing off his trunk.

Nos. 70, 71 and 72 are at Amaravati and are to be removed to Madras along with many others for safety.

No. 71: It is hardly accurate to describe this as "one of the inner enclosure pillars." It must have been a pilaster employed in a specially prominent position. It has no mortices for the bars as the pillars have, and is sculptured. At the bottom is the throne with the *padā* or footprints below it, and over it rises a pillar with the shaft richly ornamented in bands, in three main sections, at the top of each are three *geas* or lions, and on the abacus two couchant lions with riders, above which is the *dharmacakra*. Two figures on lions form struts to the abacus of the capital, and on each side are pairs of worshippers floating in air—divine, human, and *nāga*.

No. 74 is the upper portion of a narrower slab of the same description, but with only one worshipper on each side in each tier, and without the lion-riders as struts.

No. 75: I am not quite decided about this being a head of Buddha. The *tilaka* on the forehead is not a usual feature in the statues of the Mūrti, and the ears are little longer than the natural size, while Buddha's are always elongated downwards.

On No. 76 is a portion of an inscription in large letters which have been cut through when the stone was applied to some other than its original purpose.

There is still one stone standing in front of the shed which deserves notice. No. 80 is a piece of coping stone of the outer rail, 3 feet 11 inches by 2 feet 5 inches by 1 foot, having on the outer side over the "roll" three *geas* (much defaced) upholding a platform, from which the foreparts of three lions spring. On the inner side has been an animated scene, much defaced by exposure and ill-design. On the left, below, is a house with an arched roof. Over it is a tree or shrub and two vessels at the side of a circular hut of

house, which a man with a large bundle on his back is leaving and who is met by a man and woman, while behind him is seen the head of a third person. Behind and above all these is a long arched-roofed house, and above and beyond it are two horsemen going in opposite directions; to the right a footman running, and a third horseman before him. Beyond these last two is a wall over which two people look, and within it is a long figure, like Buddha, on a tier or couch, with a female at the head and three other figures beyond it. Below, or in the foreground, is a man running over rocks, looking back towards a tall figure leaning against the end of the conventional representation of the rock. On the round of the top of the stupa is part of an inscription (see Plate VI, 23) containing the name of King Sivama, and reading—
Atta Siri Simmalasamagayagharibhanda

From the entrance of the village temple I removed also to the shed three fragments described by Mr. Sewall as Nos. 87 and 88.

I examined some of the stones at the wall from which Mr. Sewall says he got his Nos. 70-72, but with the exception of a circular stupa *chakra*—4 feet 9 inches in diameter, I could not easily obtain some to say that were carved. The circular slab is carved as one of the wheel emblems and has a mortise hole in the centre for a shaft to uphold it as an umbrella, while the outside is polished.

The threshold of one of the temples outside the large one in the village is formed of a slab from the stupa, and bears an inscription (see Plate VI, No. 25). In the walls of the same temple are many other slabs from the stupa.

STONES AT BEZWADA.

From Masulipatam there were removed to Bezwada two large and five smaller pieces, of which the following very brief notes may suffice for the present:—

No. 1 is a small fragment much worn.

No. 3 has a female and parts of other figures on it.

No. 2 is a part of an archaic dagaba with snakes round it.

No. 4, the largest, is a magnificent slab, the most perfect of all the dagaba ones, with narrow ornamental pillars at each side and a frieze above full of figures. Buddha in the centre, his throne upheld by *gana*, two females and other figures on his left, one tall male with club and other figures on his right; perhaps the whole is a version of the temptation. On each side three knobs (one on the right cut away by a hole), then a *edge* and *nagini*; then three more knobs, the middle one in every case with a sculpture on it. Then on the left a tree (*pipal*) over a throne with feet and *dharm* symbol worshipped by twenty-two figures; behind this three knobs. On the right is the throne and cushions, and sixteen females mostly, if not all, asleep.

Under the frieze is an inscription much broken in the centre.

No. 5 is the lower portion of a dagaba.

No. 6. A pillar carved on both sides, the top much damaged. The large disc has Buddha on the *Siddhanta*, with a tree (*pipal*) behind and nineteen figures round. Below are three compartments filled with figures, almost all perfect. Below this a torus disc and belt of lions and foliage. On the back is a round disc upheld by three *gana* with a two-third disc over a belt of deer, elephant, *restara*, &c., and foliage.

No. 7 is the house under a *chhatra* coming out of a door, two figures before, an attendant and two *devatas* flying above.

The following is a list of the stones now at Amravati and Bezwada:—

Statistics.

Stones enumerated in the Collector's report	..	..	..	..	..	265
Added or enumerated since—Series B	..	..	..	..	..	99
Described in Mr. Sewall's report, not included above	..	..	..	..	..	44
Bezwada stones described by Mr. Sewall	..	..	..	..	..	22
Slabs from Masulipatam	..	..	..	..	..	7
Total	..	..	..	..	..	437

Translation.

" Success! Adoration to the Holy One! A chief (?) pavilion (*pradhānamastupa*) has been established, the meritorious gift to the community (*sangha*) of the merchant Kanda, a perfumer (*gandhika*), the son of the merchant Dharmā (Dharmila), from Seghara, *gahagga* (?), the disciple of the pure teacher Śāriputa (Śāriputra) who lives in the hall in the great forest! ... together with his father, together with his mother, together with his wife, together with his brothers, together with (his sisters), together with his sons, together with his daughters, together with his house (?), together with his grandsons, together with his relations, friends and connexions."

No. 11B (p. 12).

Dr. Hultzsch reads the inscription thus;—

...[rest] *asaṁkṣānta mahāśāstāpaka bhāgavān Nidhānīśa sūyāpamā Da*

"The venerable Hu . . . , the disciple of the venerable Nidhānīśa (Nidhānī), the Mahāśāstāpaka (?), the disciple of"

No. 36 (p. 16).

The following is Dr. Hultzsch's rendering of the inscription;—

...[A]pa Kanda Sa[dhaga]
sūyāpamā.

"The gift of the venerable Kanda (Kāṇḍa) who resides at Sa[dhaga]."

No. 25B (p. 17).

The inscription, in late characters, runs:—

...[gā]ṁpāśaśa śāpāśa śa . . .

No. 26B (p. 17).

For "some letters of an inscription," read "part of an inscription." Dr. Hultzsch reads it as follows:—

... *śāstāpaka bhāgavān Nidhānīśa śāstāpaka bhāgavān Nidhānīśa śāstāpaka*

(*śāstāpaka*) to the truly enlightened Son, the child of men (*śāstāpaka*), the son . . . (The gift) of Nakhā, the wife of the merchant Nagaśa (Nagaśya), a member of the community (*sangha*), a *Nidhānīśa* (?), together with her sons Haṁghita, Baddhi, Māla . . ."

No. 60 (pp. 18, 19).

The correct transliteration of the inscription is,—

śāstāpaka
śāstāpaka
śāstāpaka

No. 43B (p. 23)

The four lines of writing are in unintelligible Sanskrit. Dr. Hultzsch writes: "Its purport seems to be that a Vaiśya, who receives sundry laudatory epithets, makes his obeisance to Buddha."

¹ Compare *śāpāśa* (*śāpāśa*) in the fifth inscription.

² Compare the inscription no. 31.

³ The synonym *śāstāpaka* (*śāstāpaka*) is an epithet of Buddha according to Childers.—E. H.

No. 231 (p. 45).

The inscription on this slab should read thus :—

[1] *Sulfam Sengulakılıfı* *Passiflora ligularis* *malak* (c) *ruca* (Güvenç) *stereopata* *stereopata*.

(2) *Polypodium ochroleucum* Presl. *Polypodium* the *Polypodium* and *Polypodium* [10]

* Success! This *śāstra* (p. 14) the meritorious gift of the mendicant (paṇḍita) Puṇḍra (Pṇḍra), who resides in the hall in the great forest (śāṭhavanā), the disciple goes to the feet of the great Śāchira, the brother of Saṅghaṅka (Sanghātika) (=) disciple of Puṇḍra (p. 7), and (the p. 11) of Hamaṅka (=) (Dr. Hama).

No. 63B (n. 40).

The inscription (Plate VII, No. 30) from the stone *ekhashtas* is thus read and translated:—

Chelone chalybeata Baill. *Chelone chalybeata* (L.) is the red and translated:—

சுவாமிநாதர்

- An umbrella (*Mahāra*), a meritorious gift to the Chakya (?) of the venerable Udayapabbhata¹ by the female worshipper Chanda (*Chanda*), the mother of Bodhi, together with her sons, together with his daughter.

Inscription at the temple. (P. 51, line 16. Plate VI, No. 26.)

The inscription reads:—

[1] *pandurivittata* Facchinetti
[2] [M.] *Buthus eyrae* Bhatnagar & [a]
[3] [S.] *pandurivittata* [a] [a]
[4] [a] *eyrae* Bhatnagar & [a]
[5] [a] *eyrae* Bhatnagar [a] [a]

Translation

* A pillar, the gift of Yasobhā (Yasobhā?), a resident in . . . yasas, the disciple of the great Śāṃsī, the venerable Bhāṣarākhita (Bhāṣarākhita), (and the gift) of the female ascetic Nāḍī (Nāḍī), the female disciple of the venerable Bhāṣarākhita, the younger brother¹ of the venerable Aśat².

IAOGAYYAFETA BTOTIA

Reference has been several times made above to the Stupa near Jagayrapeta, 50 miles north-west from Amravati, which I excavated early in March. It was about 83 feet in diameter, but all the slabs had been carried off except those surrounding the basement of the dagoba. These were generally quite plain with a pilaster up the edge similar to those described above on slab No. 206, but on a few there were carvings in very low relief and of an archaic type and of these one of the most perfect, found lying on its face, at the north gateway is represented on plate xvii. Some letters on other slabs are of the Maurya type and must date about 200 to 170 B.C. At the gate were tall pillars and on portions of three of those from the east gate there was an inscription dated in the 20th year of Purnushadatta, the son of the Mahārathi. The characters of these inscriptions belong to about 200 A.D.

The first found of the three was broken into three pieces and portions of it were wanting; the second I found in the roof of a ruined temple near the foot of the hill; and the third and most legible version on a pillar buried in the debris on the east side of the Dagaba. Pandita Bhagwanlal Misra, who has prepared the following transcript, points out that all three are very nearly alike, but the first

¹ A slab bearing a lower name.—J. H.

³ *Chastipollitio* seems to be the name of a School like *Strenuotaria* (see No. 311, p. 37). Perhaps *chastipollitio* is to be read for *chastipollitio* = *chastipollitio*. *Chastipollitio* might mean "of a school of *Chastipollitio*" but the construction would not be quite true.

¹¹ See Chalmers, *supra* note 1.

In the path round the stupa, on the west side, was found an image, in *alto relievo*, of a Buddha, with an inscription under it in characters of about the beginning of the seventh century A.D., of which the following is a transcript and translation by Mr. J. P. Fleet:—

Transcription.

- [1] *Scanti Bhaddanta-Nāgārjunāchāryasya*
 [2] *śākyas(ārya) Jayaprakāśchārya[?][?]* *Tadā-chāryasya Cha[ndra]*.
 [3] *pralāpa śākye ... nāga Śigata-gata-pralāpa-śākye-viśākha-nāga[rya]* *Śreya-ma[ri]tya[rya]*
 [4] *śākyā-pāramitā Buddha-pāramitā Buddha-pāramitā pralāpa[rya]* [?]
 [5] *śākyā-pāramitā Śreya-ma[ri]tya[rya]*

Translation.

HA! The disciple of the Bhaddanta Nāgārjunāchārya (was) Jayaprakāśchārya. By his disciple, Chandraprabha, having meditated on god in this worldly existence, which is distinguished by the characteristics of the favor belonging to Śigata, ... an image of Buddha was caused to be set up, preceded by (a display of) dignity (or reverence), for the purpose of attaining the condition of being a Buddha. All people joyfully approve of even the Śākyas, &c.

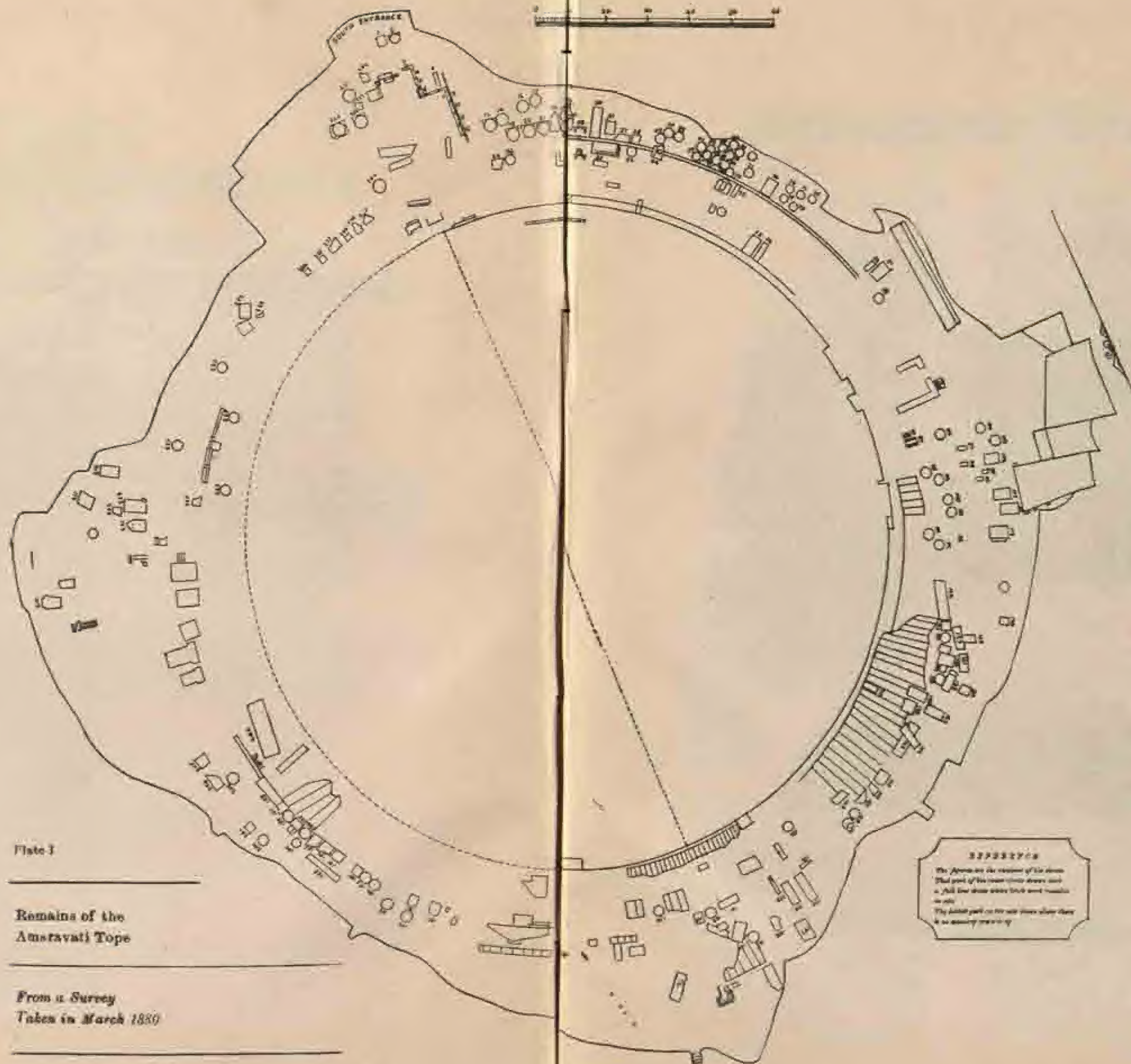


Plate I

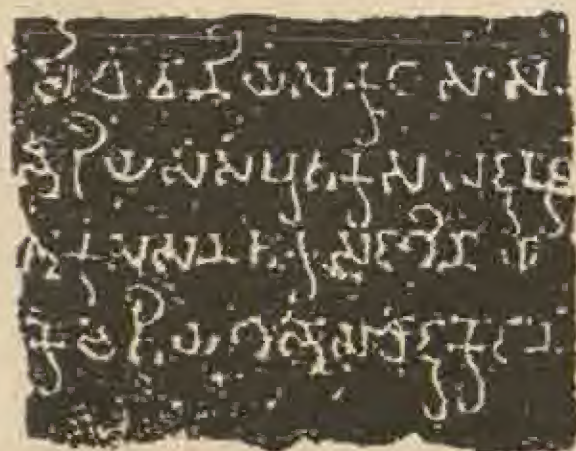
Remains of the
Amravati Tope

From a Survey
Taken in March 1880

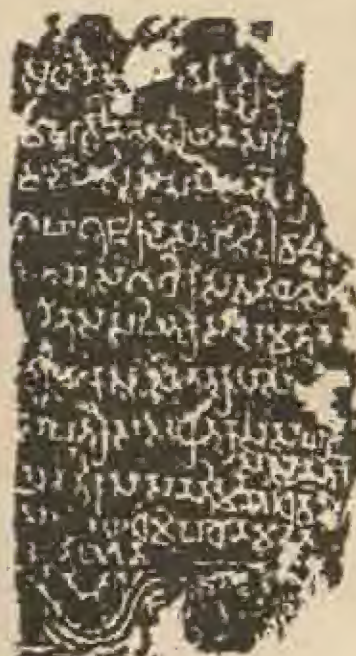
AMARAVATI INSCRIPTIONS

PLATE 3

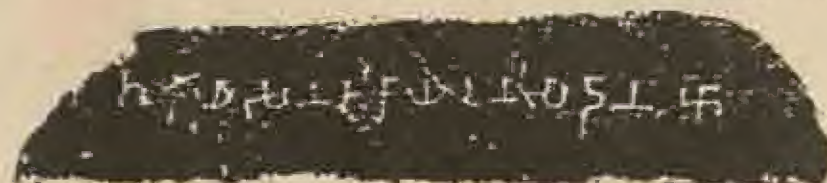
No. 1 (Slab No. 3)



No. 2 (Slab No. 8)



No. 3 (Slab No. 18)



No. 4 (Slab No. 119)



No. 1 (Slab No. 18B)

... ..

No. 6 (Slab No. 49B)

... ..

No. 9 (Slab No. 66)

... ..

No. 7 (Slab No. 54)

... ..

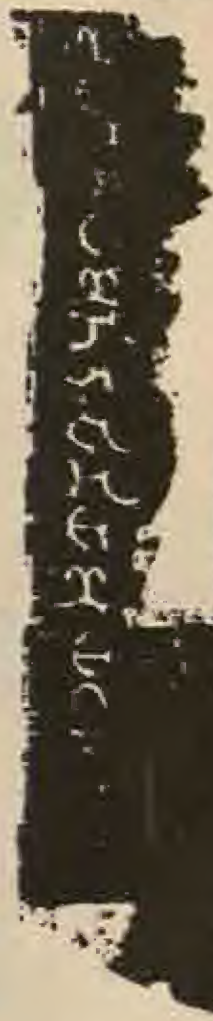
No. 8 (Slab No. 60)

... ..

Shab No. 877



No. 10 (Shab No. 877)



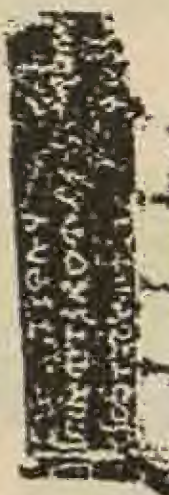
No. 11 (Shab No. 1411)



No. 12 (Shab No. 114)



No. 14 (Shab No. 149)



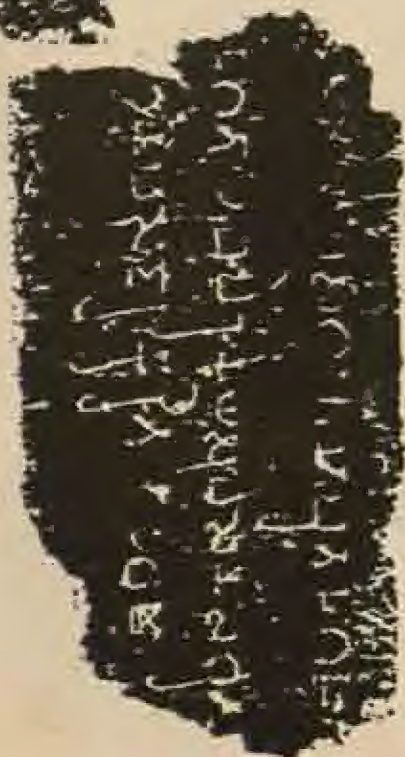
No. 17 (Shab No. 6613)



No. 18 (Shab No. 149)



No. 16 (Shab No. 173)



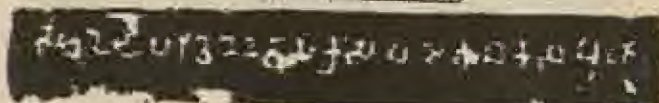
No. 18 (Slab No. 65B)



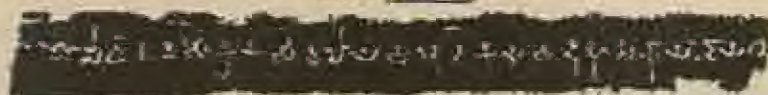
No. 19 (Slab No. 69B)



No. 20 (Slab No. 71B)



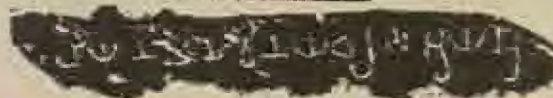
No. 21 (Slab No. 71C)



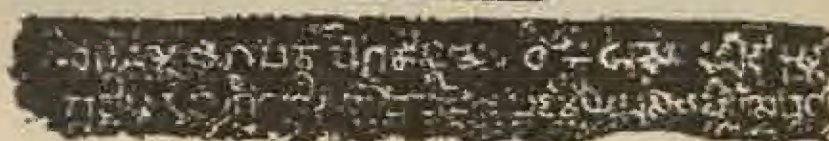
No. 22 (Slab No. 217)



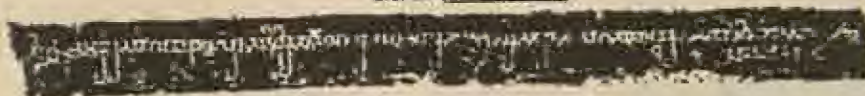
No. 23 (Slab No. 73B)



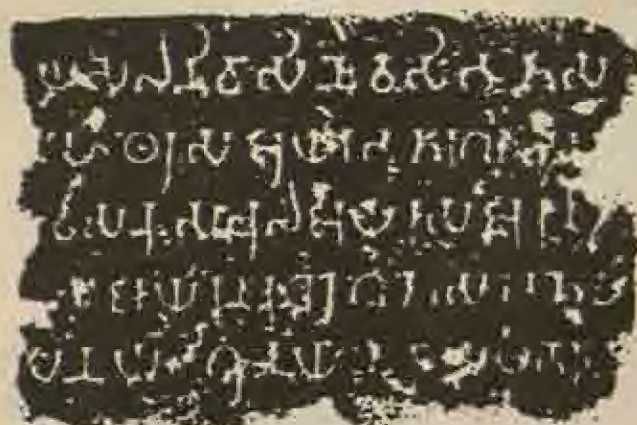
No. 24 (Slab No. 222)



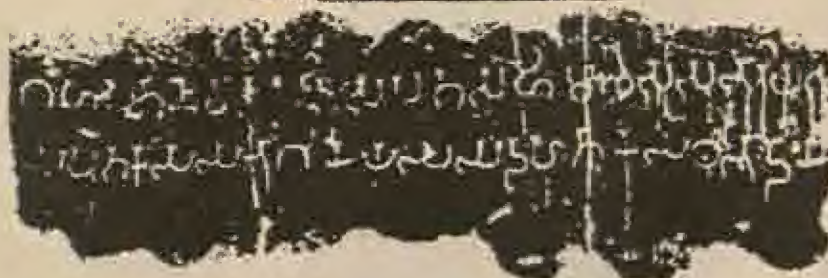
No. 33 (Sewall No. 212)



No. 35



No. 37 (Sewall's No. 17. See text P.)

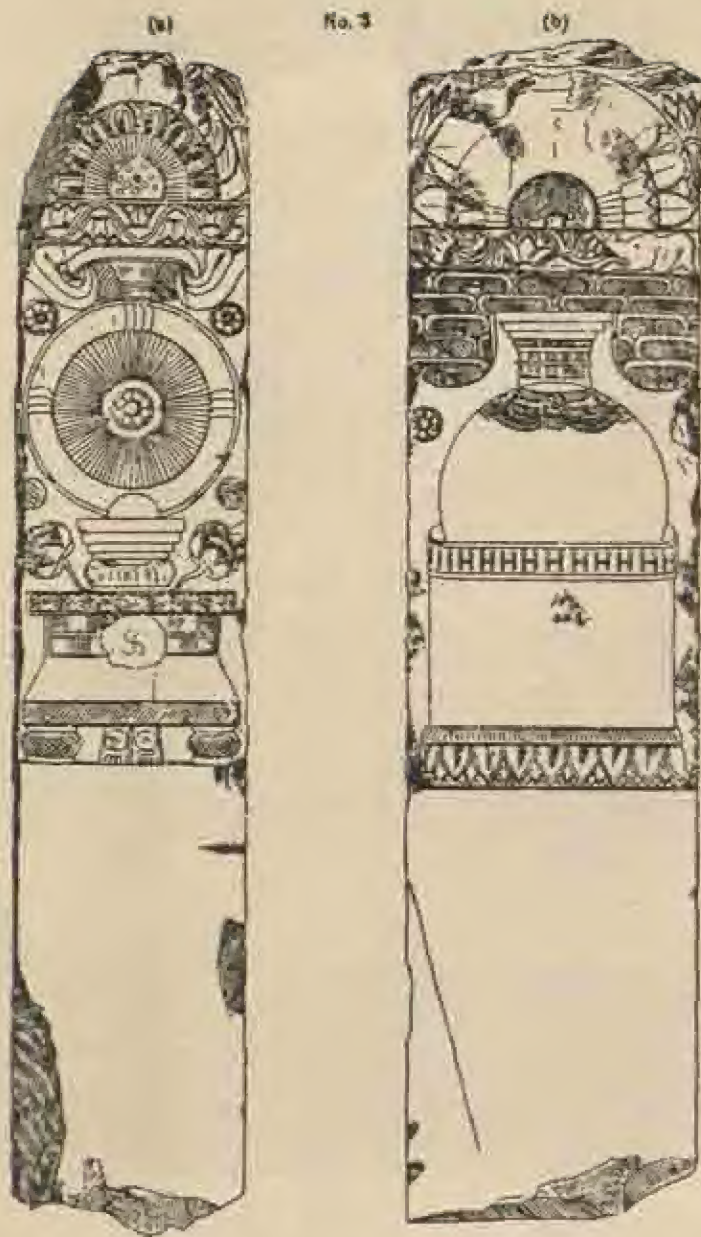


No. 39 (Sewall's No. 89. See text P. 31)

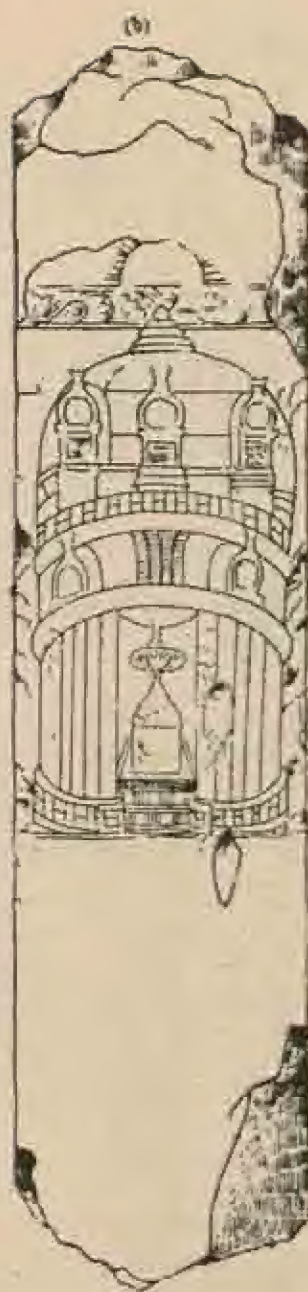


No. 29 (Slab No. 88B)





No. 3







No. 102



No. 31 B



No. 44 B



No. 36 B



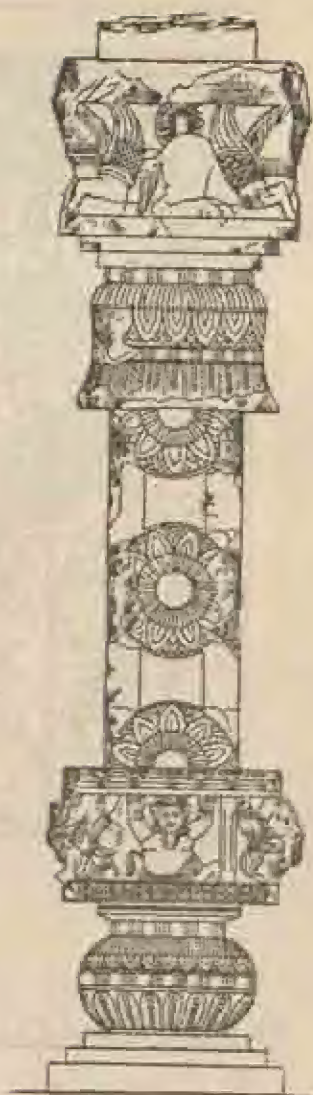
No. 189



(a)

No. 206

(b)



No. 146



No. 158



No. 155



No. 166



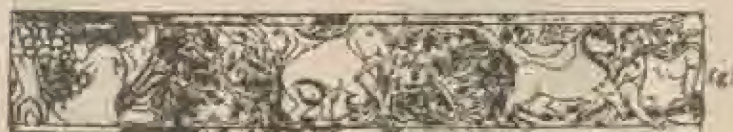
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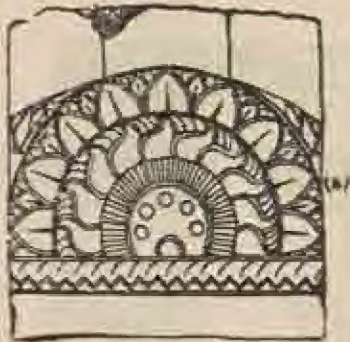


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